

OFFICIAL REPORT OF THE PROCEEDINGS

OF THE

Twentieth Annual Convention

OF THE

National Speech Arts Association

Held At

CHATTANOOGA, TENNESSEE

June 26-30, 1911

CHARLES M. NEWCOMB, Editor

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National Speech Arts Association

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The National Speech Arts Association

OFFICERS FOR 1911-12.

JOHN P. SILVERNAIL, President,
Theological Seminary, Rochester, N. Y.

LIVINGSTON BARBOUR, First Vice President,
Rutgers College, New Brunswick, N. J.

GEORGE C. WILLIAMS, Second Vice President,
Ithaca, N. Y.

GRACE E. MAKEPEACE, Secretary,
1019 Starkweather Avenue, Cleveland, O.

MRS. GEORGE J. FRANKEL, Treasurer,
232 Chamber of Commerce, Portland, Oregon.

MRS. EMMA M. GILLESPIE, Auditor,
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Chairman of the Board of Directors,
Redpath Lyceum Bureau, Cable Bldg., Chicago, Ill.

THOMAS C. TRUEBLOOD,
Chairman Literary Committee,
University of Michigan, Ann Arbor, Mich.

ROBERT I. FULTON,
Chairman Ways and Means Committee,
Ohio Wesleyan University, Delaware, O.

ELMER W. SMITH,
Chairman Committee of Credentials and Extension,
Colgate University, Hamilton, N. Y.

Directors

Term Expiring 1914

Estelle H. Davis.....	New York, N. Y.
Elizabeth M. Irving	Toledo, Ohio.
Daisy E. Lounsbury.....	Fulton, N. Y.
Elmer W. Smith.....	Hamilton, N. Y.
Henry L. Southwick.....	Boston, Mass.
Jessie E. Tharp.....	New Orleans, La.
Hannibal A. Williams.....	Cambridge, N. Y.

Term Expiring 1913.

J. Woodman Babbitt.....	Newark, N. J.
Henry Gaines Hawn.....	New York, N. Y.
John J. Hughes.....	Bloomfield, N. J.
Belle Watson Melville.....	Oak Park, Ill.
Adrian M. Newens.....	Chicago, Ill.
Thomas C. Trueblood.....	Ann Arbor, Mich.
Anna P. Tucker.....	Cleveland, Ohio.

Term Expiring 1912.

Robert Irving Fulton.....	Delaware, Ohio.
Albert Mason Harris.....	Nashville, Tenn.
R. E. Pattison Kline.....	Chicago, Ill.
Jennie Mannheimer.....	Cincinnati, Ohio.
Charles M. Newcomb.....	Chattanooga, Tenn.
John Rummel.....	Buffalo, N. Y.
Elizabeth R. Walton.....	Washington, D. C.
Emma W. Gillespie, Auditor.....	Portland, Ore.

Standing Committees of the Board for 1911-1912

WAYS AND MEANS.

ROBERT I. FULTON, Chairman.....Delaware, Ohio.
J. WOODMAN BABBITT.....Newark, N. J.
JOHN RUMMELL.....Buffalo, N. Y.
ELIZABETH R. WALTON.....Washington, D. C.
ANNA P. TUCKER.....Cleveland, Ohio
HENRY GAINES HAWN.....New York, N. Y.
JOHN J. HUGHES.....Bloomfield, N. J.

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DAISY E. LOUNSBERY.....Fulton, N. Y.
ALBERT MASON HARRIS.....Nashville, Tenn.
BELLE WATSON MELVILLE.....Oak Park, Ill.
CHARLES M. NEWCOMB.....Chattanooga, Tenn.

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ELMER W. SMITH, Chairman.....Hamilton, N. Y.
HANNIBAL A. WILLIAMS.....Cambridge, N. Y.
R. E. PATTISON KLINE.....Chicago, Ill.
ELIZABETH MANSFIELD IRVING.....Toledo, Ohio
JENNIE MANNHEIMER.....Cincinnati, Ohio
HENRY L. SOUTHWICK.....Boston, Mass.
JESSIE E. THARP.....New Orleans, La.

EDITOR OF OFFICIAL REPORT.

CHARLES M. NEWCOMB.....Chattanooga, Tenn.

Constitution

(Adopted June 29, 1906.)

ARTICLE I.—Name.

This body shall be called "The National Speech Arts Association."

ARTICLE II.—Object

To promote the advancement of the speech arts and to unite in closer professional and personal relationship all who are working for this advancement.

ARTICLE III.—Membership.

Section 1. **Active Membership.**—Any teacher of the speech arts (oratory, elocution, debate, dramatic expression, voice culture for speech, physical culture), or any author of works upon these subjects; any public reader, public speaker, or professional actor shall be eligible for active membership.

Sec. 2. **Requirements.**—For active membership the applicant shall have a general education equivalent to graduation from a high school, and in addition shall be graduated from some recognized school of speech arts, or shall have had the equivalent of such training in private under a teacher of recognized ability; and furthermore, shall have had at least two years' professional experience as an artist or teacher subsequent to graduation or the completion of the equivalent private course, or shall be a person of recognized professional standing.

Sec. 3. **Associate Membership.**—All persons not eligible to active membership shall be eligible to associate membership. Associate members shall not be entitled to vote or to hold office, but may speak on the floor of the convention upon invitation of the presiding officer.

Sec. 4. **Honorary Membership.**—Person of eminence in the profession or such as may have rendered conspicuous service to the speech arts, may be elected to honorary membership.

Sec. 5. **Membership Fee.**—The fee for active membership shall be \$3.00 for the first year, payable on application for membership, and \$2.00 for each succeeding year.

The fee for associate membership shall be \$2.00 for the first and for each succeeding year. Dues are payable on

or before the first day of June of each year. Those elected to membership between April 1st and June 1st shall upon payment of dues receive from the Treasurer a receipt to the second June following. Members in arrears for one year's dues are *not* entitled to a copy of the Official Report.

Non-payment of dues for two successive years shall entail loss of membership. Active members who entail loss of membership by non-payment of dues may be reinstated by the payment of arrears in full or by payment of \$3.00.

Sec. 6. **Election.**—Members shall be elected by the Board of Directors. The name of each applicant recommended by the Committee on Credentials and Extension shall be posted in some conspicuous part of the hall of meeting at least twelve hours previous to election.

ARTICLE IV.—The Official Body.

Sec. 1. **Officers.**—The officers shall be a President, two Vice-Presidents, a Recording and Corresponding Secretary, a Treasurer, and an Auditor, elected annually; and twenty-one Directors, seven of whom shall be elected each year, and whose term of office shall be three years. The President, Vice-President, Secretary and Treasurer The President shall be a member *ex-officio* of all standing committees of the Board of Directors. All officers and directors shall be elected by ballot.

Sec. 2. **Committees.**—There shall be three standing committees: Ways and Means Committee, Literary Committee and Committee on Credentials and Extension, who shall be elected annually. The Ways and Means Committee shall have charge of and be responsible for the financial management of the Association for the current year. The Literary Committee shall have charge of the literary program. The Credentials and Extension Committee shall have charge of membership and extension.

Sec. 3. **Board of Management.**—The above officers and directors shall constitute a Board of Management which shall transact the business of the Association subject to its direction and make a full report at each Annual Meeting.

ARTICLE V.—Bills.

All bills presented to the Treasurer shall be approved by the chairman of the Board of Directors before payment is made.

ARTICLE VI.—Ballot By Mail.

In case of business of an immediate nature the Board of Directors may vote by mail upon questions submitted by the President.

ARTICLE VII.—Meetings.

The annual conventions of the Association shall be held at such times and places as the Board of Directors may suggest, and the Association may determine.

ARTICLE VIII.—Alterations.

Alterations of this Constitution may be made by a two-thirds vote of the members present at any annual meeting, provided notice of the same shall have been given through the official organ in the issue of the month previous to the month of the annual meeting, said notice having the signature of the President of the Association or three active members.

By-Laws

RULES OF ORDER

Robert's "Rules of Order" shall be the authority governing the deliberations of this Association, the Board of Directors and all committees.

QUORUM.

Seven shall constitute a quorum in the Board of Directors. A quorum of the Association for business purposes shall consist of twenty-one active members.

RULES DEFINING DUTIES OF OFFICERS AND COMMITTEES.

(Adopted 1907.)

DUTIES OF OFFICERS

The President of the Association shall be the executor, administrator and literary head of the organization. He shall have power to appoint all regular committees not

appointed by the board, such as Interpretation, Teaching, Pronunciation, Necrology, and others. He shall preside at annual conventions, may conduct a vote by mail, and attend to all ordinary duties devolving on the presiding officer.

All other officers shall perform the duties usually belonging to their respective offices.

DUTIES OF CHAIRMAN

The Chairman of the Board of Directors shall be the business head of the Association, shall preside at board meetings, shall throughout the year have charge of all business matters relative to the convention, let all contracts for printing and stationery, authorize all expenditures of money, shall O. K. all bills.

The Chairman of Board of Directors shall keep on file reports of all committees of the board and transfer the same to his successor, together with a statement of his actual duties while in office, and any other information that may serve to establish and maintain a stable policy for the Association. All committees of the Board of Directors shall be under the immediate supervision of the board and President of the Association.

The chairman of each committee shall report to the chairman of the Board of Directors, a summary of work done and progress made the first of each month, beginning the fourth month after the convention.

DUTIES OF THE LITERARY COMMITTEE.

The Literary Committee shall arrange the regular convention program. The section committees of the Association, such as the Committee on Interpretation, and Teaching, shall be appointed by the President of the Association, but they shall arrange their own program and be responsible for the same to the Chairman of the Literary Committee.

Only active members of the Association shall appear on the actual program of the convention, except by the consent of the President.

A tentative program shall be issued not later than sixty days before the date of the annual convention, and material for same shall be in the hands of the Chairman of Credentials and Extension Committee at least seventy-five days before the date of the convention, and in the hands

of the editors of the official organ in time to be published in the May issue.

DUTIES OF THE WAYS AND MEANS COMMITTEE.

The Ways and Means Committee shall have charge of all details relating to the entertainment of the annual convention; such as securing hall of meeting, appointing and directing local committees (music, press, reception, hotel, and others); appointing door-keepers, ticket-takers, messengers etc.; nominating, for the Literary Committee, local speakers for the opening day's program; placing placards and other necessary bulletins at hotels and halls; and shall care for all other details pertaining to the housing, comfort, convenience and best interests of the convention.

The chairman shall send to the Chairman of the Extension and Credentials Committee for publication, not later than ninety (90) days before the annual convention, the names of hotels and boarding houses, with rates, names of chairmen of local committees, names and location of hall of meeting, and any other necessary information.

DUTIES OF THE EXTENSION AND CREDENTIALS COMMITTEE

The duties of this committee shall be two-fold

1. To publish and distribute all extension literature, including the tentative program, which shall be issued not later than sixty (60) days before the annual convention.
2. To pass upon the eligibility of all applicants for membership, and to report their names to the Board of Directors.

The Chairman of the Committee shall transfer to his successor all extension material, or copies thereof, such as blanks and literary forms, circular letters, bulletins and indexes, together with an outline of his policy to be used at the discretion of his successors, or by the direction of the Board.

The expenditures of the Extension and Credentials Committee shall not exceed \$125 a year, unless a further outlay be authorized by the Chairman of the Board.

The National Speech Arts Association

OFFICERS FOR 1910-11

JOHN P. SILVERNAIL, President,
Theological Seminary, Rochester, N. Y.

ALBERT S. HUMPHREY, First Vice President,
Westport High School, Kansas City, Mo.

GEORGE C. WILLIAMS, Second Vice President,
Ithaca, N. Y.

GRACE E. MAKEPEACE, Secretary,
1019 Starkweather Avenue, Cleveland, O.

MRS. GEORGE J. FRANKEL, Treasurer,
232 Chamber of Commerce, Portland, Oregon.

ADRIAN M. NEWENS,
Chairman of the Board of Directors,
Redpath Lyceum Bureau, Cable, Bldg., Chicago, Ill.

LIVINGSTON BARBOUR,
Chairman Literary Committee,
Rutgers College, New Brunswick, N. J.

CHARLES M. NEWCOMB,
Chairman Ways and Means Committee,
University of Chattanooga, Chattanooga, Tenn.

HANNIBAL A. WILLIAMS,
Chairman Committee of Credentials and Extension,
61 S. Union St., Cambridge, N. Y.

Standing Committees of the Board for 1910-11

LITERARY.

Livingston Barbour, **Chairman** New Brunswick, N. J.
 J. Woodman Babbitt Newark, N. J.
 Daisy Lounsbury Fulton, N. Y.
 Jennie Mannheimer Cincinnati, Ohio.
 Adrian M. Newens Chicago, Ill.
 Thomas C. Trueblood Ann Arbor, Mich.
 Muriel M. Victor Arlington, N. J.

WAYS AND MEANS

Charles M. Newcomb, **Chairman** Chattanooga, Tenn.
 Robert Irving Fulton Delaware, Ohio.
 Elizabeth Mansfield Irving Toledo, O.
 R. E. Pattison Kline Chicago, Ill.
 Belle Watson Melville Oak Park, Ill.
 John Rummell Buffalo, N. Y.
 William K. Wickes Syracuse, N. Y.

CREDENTIALS AND EXTENSION

Hannibal A. Williams, **Chairman** Cambridge, N. Y.
 Mary A. Blood Chicago, Ill.
 Henry Gaines Hawn New York City, N. Y.
 John J. Hughes Bloomfield, N. J.
 Miriam Nelke San Francisco, Cal.
 Anna P. Tucker Cleveland, Ohio.
 Elizabeth R. Walton Washington, D. C.

EDITOR OF OFFICIAL REPORT.

Robert Irving Fulton Delaware, Ohio.

PROGRAMME

Monday, June 26th, 1911.

- 9:00 a. m. to 12 m.—Registration of Members at Headquarters, Hotel Patten.
- 11:00 a. m.—Meeting of the Board of Directors, Hotel Parlors.
- 2:00 p. m.—Convention Hall, Hamilton National Bank Building.

CONVENTION CALLED TO ORDER.

- Invocation.....Rev. J. W. Bachman, D. D.
 Pastor First Presbyterian Church.
- Address of Welcome.....Mr. John A. Patten.
- Address.....John H. Race, D. D.
 President of the University of Chattanooga.
- Address—"The Relation of the Pulpit and the Stage."
 Rev. Loaring Clark, D. D.
 Pastor of St. Paul's Episcopal Church.
- Annual Address.....President John P. Silvernail.
- Reports of Standing Committees.

RECITAL PROGRAM

- 8:00 p. m.—Y. M. C. A. Roof Garden.
- Selection.....Conservatory Quartette.
 Ottakar Cadek, Dorothy Phillips, Lillian Cadek,
 Lester Cohen.
- "Southern Stories".....
 Mrs. William Calvin Chilton, Oxford, Miss.
- Vocal Solo....."Summertime".....Langdon Ronald.
 Mrs. L. G. Walker.
- "A Message From Mars".....
 Mr. Adrian M. Newens, Chicago.

Tuesday, June 27.

- 9:00—Convention Hall.
- 9:00—General discussion of miscellaneous questions asked from the floor and found in the Question Box. Chairman, Prof. Robert I. Fulton, Ohio Wesleyan University.

XVI

- 10:00—Paper....."A Plea for Action."
Mrs. L. P. H. McIntire, Chattanooga.
- 10:30—Paper "Literature of the Spoken Word."
Miss Eleanor N. Adams, A. M., Cincinnati School of
Expression.
- 11:00—Paper....."The Speech Artist and the Sociologic
Problem." Miss Grace E. Makepeace, Cleveland, O.
- 12:00—Conference on Standardizing of Work in Profession-
al Schools and Colleges.
Chairman, Prof. Elmer W. Smith, Colgate University.
- 4:00—Visit to Manufacturer's Exhibition.
- 8:00—Informal reception at Hotel Patten.

Wednesday, June 28.

- 9:00—Question Box.
Chairman, Prof. Robert I. Fulton.
- 10:00—Paper.. "Oral English a Requisite for College En-
trance." Prof. Elmer W. Smith, Colgate University.
- 11:00—Paper: "What Ought to be Required in Oral Eng-
lish for High School Entrance."
Miss Daisy E. Lounsbery, Fulton, N. Y.
- 12:00—Conference on Standardizing of Work in Profes-
sional Schools and Colleges.
Chairman, Prof. Elmer W. Smith.
- 4:00—Reception to delegates, Chattanooga Golf and Coun-
try Club.
Given by the Chattanooga Speech Arts Society.
- 8:30—Recital Program, Y. M. C. A. Roof Garden.
Piano Solo... Etude in E Major and A Flat Major... Chopin.
Prof. August Schmidt.
- "Das Hexenleid" (musical setting)..... von Wildenboruch
Miss Jessie E. Tharp, New Orleans, La.
Miss Grace E. Makepeace, Cleveland, O. (At the piano).
- "The Shepherd of the Hills..... Wright.
Mr. George C. Williams, Ithaca, N. Y.

Thursday, June 29.

- 9:00—Question Box.
Chairman, Prof. Robert I. Fulton.
- 10:00—Paper..... "Dramatic Training in Normal Schools."
Christabel Abbott, Ph. B., B. L. I., State Normal School,
Geneseo, N. Y.

11:00—Paper....."The Educational Players."
Mrs. Emma Sheridan Fry, New York City.

11:30—Paper...."Expression and Painting: An Experiment
and Its Results."

Prof. Albert M. Harris, Vanderbilt University.

3:30—Trip to Lookout Mountain (up the incline railway).

By Courtesy of Capt. H. S. Chamberlain.

8:00—Recital Program, Roof Garden.

Vocal Solo—"Chanson Trovencale".....Mrs. C. A. Garrett.

"The Climax".....Jenks.

Miss Marguerite Chaffee, Chattanooga.

(a) "Kitty's Graduation".....Daly.

(b) "Bre'r Rabbit and the Little Girl".....Harris.

(c) "The Eternal Feminine".....Andrews.

Miss Mary T. Hill, Somerset, Ky.

"The Prince Chap".....Pebble.

Mr. Charles M. Newcomb, Chattanooga.

Friday, June 30.

9:00—Question Box.

Chairman, Prof. Robert I. Fulton.

10:00—Paper....."Personal Development,
an Essential Basis for Higher Attainment in Ex-
pression."

Mrs. Jessie Eldridge Southwick, Boston.

10:00—Paper "Adenoids, Their Influence in Retaining
Speech—The Remedy."

Frank Trester Smith, M. D., Chattanooga.

11:30—Business Meeting; Reports of Committees; Election
of Officers.

2:00—Automobile Trip to Chicamauga Park, Mission
Ridge, Fort Oglethorpe, Orchard Knob, and the Na-
tional Cemetery.

By Courtesy of Mr. John A. Patten.

8:00—Recital Program, Roof Garden.

Violin Solo—Czarda scenes, "Hejre Kati".....Hubay.

Ottakar Cadek

"Passing of the Third Floor Back".....Jerome.

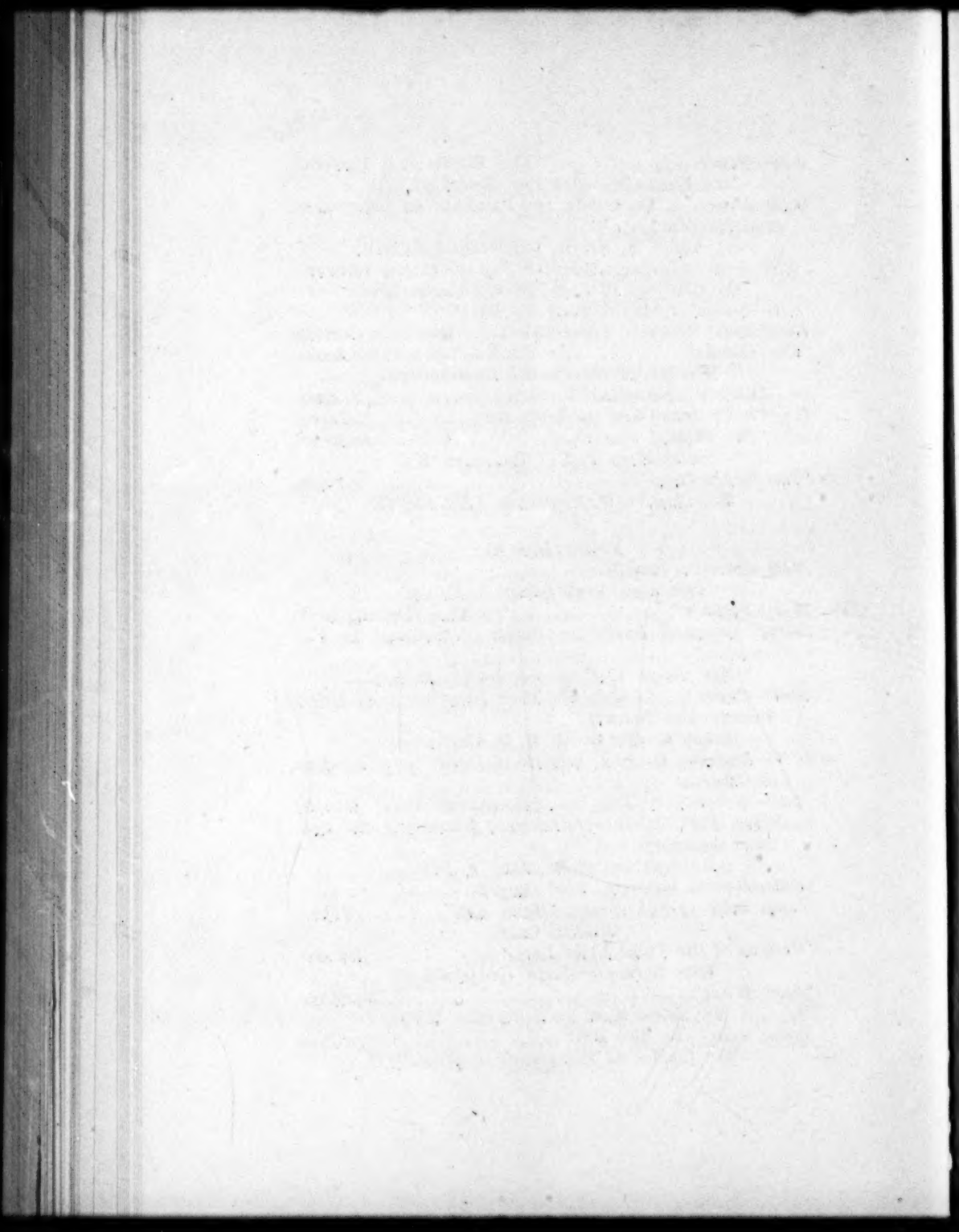
Miss Norma Seebode, Cincinnati, O.

"Joan D'Arc".....MacKaye.

Mrs. Jessie Eldridge Southwick, Boston.

Scene from "The Blue Bird".....Maeterlinck.

Mrs. Clarice S. Westheimer, Cincinnati, O.



PROCEEDINGS
of the
TWENTIETH ANNUAL CONVENTION
National Speech Arts
Association

Held at Patten Hotel, Chattanooga, Tenn.

Beginning at 2 o'clock P. M.

Monday, June 26, 1911

PRESIDING OFFICER, MR. JOHN P. SILVERNAIL, PRESIDENT

PRESIDENT SILVERNAIL: I take pleasure in calling to order the Twentieth Annual Convention of the National Speech Arts Association. We will be led in the invocation by the pastor of the First Presbyterian Church, Rev. J. W. Bachman.

DR. BACHMAN: We thank Thee, Gracious God that Thou art our creator. Thou hast made some of us slow of speech and slow of eloquence, and others Thou hast made to think and speak well, and we thank Thee for their labors and for their instruction, and now as they come hither to counsel in Thy name, we pray that Thy blessing may rest upon them; that they may be stirred up to do higher and better things in life. So quicken them that they shall instruct one another and that they may teach those things and give forth those things that will lift up our fellows and win glory here upon the earth. And

may we all be so faithful to Thee and to one another and to ourselves, and so use all the faculties and powers that Thou hast given us, that, at the end of our labors, Thou wilt say "Well done, good and faithful servant." This we shall pray through Jesus Christ, our Lord. Amen.

PRESIDENT SILVERNAIL: We have been cordially welcomed in the various cities we have visited and we are glad at this time to have some words of welcome from these gentlemen who have become very much interested in the work even before we got here.

We are very glad to hear first Mr. John H. Race, D. D., President of the University of Chattanooga. (Applause).

DR. RACE: The Lord might have made a finer environment for a city than he has made for Chattanooga, but I doubt if he has. I talked with a traveler, a world traveler, just a few hours ago. We were speaking about the setting of this fair city, and he said, "there may be a finer spot in Italy, because of the villas that have been erected on the hills, but that is the only spot that I have ever seen that is comparable with Chattanooga as to environment." When you think of the picturesque features, and add to them the historic, I think every one of you here will agree with me, in the brief word that I bring to you, when I say that these two make Chattanooga a well-known and well-favored city throughout the Union.

The other day I stepped into the office of the Editor of the Outlook, Dr. Lyman Abbott. I spoke with him for a brief moment or two inviting him to visit Chattanooga, and he said: "That is a city I have long wished to visit." I replied, "Well, how a man of your discrimination and views, well along in years

as you are now, could hope to go to Heaven without visiting Chattanooga, I cannot understand." (Laughter.) And he said, "Young man, of all the arguments ever introduced for visiting a city, that one takes the cake." (Laughter). That from the Editor of the Outlook.

Mr. President, Ladies and Gentlemen: We are glad to see you. I will put it in our truly Southern way of saying it, "We are *mighty* glad to see you." (Laughter). You come to give us some suggestions in the art of speech—the speech arts of the Nation. Now it is not mere talk. Mere talk will drive a man to divorce. (Laughter). I heard a story the other day of an Irishman and a divorce case. A Judge in court interrupted the proceedings by saying to this man, "See here, is it true that you have not spoken to your wife for five years?" The man who was prosecuted said, "That is the truth, sir." "May I ask you why?" "Because, your Honor, I did not want to interrupt her." (Laughter).

So we Chattanoogaans are very glad indeed to have folk gather here from various parts of the country that will teach us the art of speech making, so that folks who have a message may know how to deliver that message, so that it will carry conviction with it, and though I should speak with the tongues of angels, and should not take the rest of the afternoon, I could not, in behalf of the educational institutions of this community, extend to you, my good friends, a more sincere or hearty welcome than I am now extending to you in this brief moment that is allotted to me. I regret that our educational institutions are not in session. We would be glad to have you visit them and we should be glad to have you hear of the progress that we are making as we are seeking, standing as we are for things that make for the best

in education, to develop here institutions that shall contribute to the best in American citizenship. We bid you welcome. (Applause).

PRESIDENT SILVERNAIL: The gentleman whom I now have the honor to present has already shown a generous interest in our work, Mr. John A. Patten. MR. PATTEN:

Mr. President, Ladies and Gentlemen: I am sure it is a matter of very great regret to Mayor Thompson that he could not welcome you to our city as he had expected. We are ambitious enough in Chattanooga to make an effort, at least, to solve that one unsolvable American problem of an honest municipal government. We have the commission form of government, so-called, just put in operation, and our Commissioners are meeting at this hour and the Mayor could not leave that important meeting even to express the welcome that all Chattanooga feels and the appreciation all Chattanooga has of your coming here. I am a plain business man who does not know anything about the particular art that you are interested in and stand simply as the expression, for the moment, of Chattanooga's hospitality. I say I do not know anything about it. I will take that back in a way. I have had one or two experiences with it. I had something to do with the establishment of the Department of Oratory in the institution with which the speaker of a moment ago is connected and of which the Chairman of the Ways and Means Committee is the representative, the Department of Oratory of the University of Chattanooga, with Mr. Newcomb the professor in charge. And this is the first experience I had with the results of that Department. I was seated at a dinner, Sir, not many months after this department was organized, when a bunch of students came in. They began

doing "stunts," and the first I knew one of them was introduced under my name, "Mr. John A. Patten will now speak a word." She was a little girl with a face like a full moon and she started in with much hesitation at first, and then she began to work both hands and to scream loud and to express sentiments that your humble servant has been known to harbor. That was my first personal experience with the Department of Oratory. No doubt, it is a good thing to see ourselves as others see us, and perhaps, the department did a good work in that respect.

But in all seriousness, as my friend was saying, so far as you are teaching the art of accurate and discriminating expression; teaching people to say what they mean to say, what they know, in a way that is natural and effective,—may the blessings of an all-wise providence be upon you. It is not that men do not think, in the pulpit, on the platform and elsewhere, because they do think; everybody thinks sometimes; but to so express their thoughts or convictions, that one may understand what they are driving at, whatever it may be,—in some way to approach a sort of clinching process—that is very important. Oh, we shall have a different sort of civilization when men and women, educated and cultured, are able to present their message in a way that we folks in the counting-room and in the shops can understand. We go our way and they wonder why nobody knows that they are alive and working at a good job. And then we like the business in which most of you are engaged. You folks are in it, Mr. President, because you see that while there is a serious side of life that is not the whole of it. The Government could not keep men down at Panama unless it provided for their entertainment;

unless it helped them to smile after the day's work was over.

We must not forget that folks want to be entertained sometimes, amused if you will; that they are better fitted for the job of the morrow because they have had a little entertainment and have lived on a different scale from the dead level upon which they stand most of their time. That is a practical contribution, sir.

We think that our city is unique. Mighty armies contended here for the principles dear to men's very souls. Did you ever see a miracle? There was a miracle here when two mighty armies faced each other, each contending for right principles; not one right and one wrong, but two armies of American soldiers each contending for right principles, and they fought it out here. Since that day people in Chattanooga have been through with fighting; they have not had any time for fighting; they fought it out in the 60's. And so the representatives of that old Puritan type to which we owe so much, and that old type of Cavalier to which we owe equally much have lived here side by side; they are in business together and have married each other, and taking the objects that the Puritan had to contribute to the civilization of the ages and the objects that the Cavalier had to contribute, and both had much to contribute, we are building a civilization here for people that respect each other, and we are learning a few of the principles of that new Americanism which says that it does not make any difference what a man believed fifty years ago, if he is a good American now and is looking toward the future and not towards the past. This is not a finished city; that is one of the reasons why we are glad to have you here, bringing your

contribution to our life and to our civilization.

Just a few months ago I had the privilege of taking a little ride from Melrose to Abbotsford. There were many beautiful buildings in stone, and, looking at those beautiful buildings, I said "What do these people do here?" and my guide said, "Mostly retired, sir, mostly retired." It was very beautiful, but I am glad that I live in a country where everything is not done and that I am where there is work to be done and where one stands on his works. I am sure you have that message—the glory of service to one's day and generation. (Applause).

PRESIDENT SILVERNAIL: I needn't say what we all feel in response to these words of welcome. I do not know how it is with the rest of you, but when I looked at those encircling hills last night I felt as I had never felt before, and I have had the same feeling as these words have been spoken. They are all reciprocated, these words of welcome and these words of suggestion and this message that says "Amen" very loudly to our purpose. We are now to have the pleasure of turning our thought to one of the vital and technical matters connected with our great propaganda and are to have our thought directed to "The Relation of the Pulpit and the Stage" by one of the pastors of the city, Rev. Loaring Clark, D. D., pastor of St. Paul's Episcopal Church. (Applause).

REV. LOARING CLARK:

Mr. President: It is rather apropos to our meeting this afternoon to try to imagine ourselves in a Greek theatre. Here are the hills; and if we imagine that these hills can breathe and are gathering about us like an audience, we shall have a very beautiful vision and a very beautiful idea of Chattanooga in its beauty if we imagine that here is the scene of the

stage. Of course it is perfectly natural for us so to feel, having occupied that position so often. Now in speaking this afternoon of "The Relation of the Pulpit and the Stage," I know there are many critics who say that there are but three great educational forces in the world:—the educational force of the home, the educational force of the school, and the educational force of the Church. I am going to proceed here this afternoon to use one more and to say, the educational force of the theatre, and in so doing say that we have to recognize an institution that has been with us for 2500 years; for plays were staged in Athens in 500 B. C., and have come down to us for the last 2500 years. Such an institution as this must meet your inquiry and possibly your restraint. Shall we take a narrow and dogmatic position and say that the pulpit is one thing and the stage is precisely another thing, and there is no common cause on any point of contact between these two? I do not believe that at all. I believe that the theatre has a work to do today, a work of education; and that, as Milton has told us, it has also to administer to leisure. The drama and the play and the comedy, each has a place in the life of each one of us. If I wanted to make a distinction at all I would say, without going into it too deeply, that I believe the pulpit deals with the absolute truth while the theatre deals with a relative truth. The pulpit witnesses principle not in its own words but in those of another, but the theatre of the present time brings before us by art and by music and by color the perfection of the principle of beauty. This helps the grasping of some of the fundamental principles and beauties of life.

Now we must have the pulpit and I contend that we must also have the stage. Whether we want it

or not we have it, and it is going to stay, and it is just as well for us too that the stage today represents precisely and exactly the public sentiment regarding it, and the theatrical manager of today puts before the public precisely what they demand. I cannot imagine a more splendid work than that which is being done by these specialists; the educating of boys and girls, and men and women, to an appreciation of that which is artistic in the world of literature, and the educating of a future generation to demand the best that can be given us in plot and in play and in all that makes up the drama and theatre.

Now it is not merely your own work which you are doing but it is the work which you are doing for the future generation; and if you are teaching a future generation to express themselves better; if you are teaching a future generation to have a higher appreciation of the beautiful in art and the beautiful in the perfect as expressed in literature—that is, the beautiful idea called forth in the most perfect language in literature—it is in its highest possible conception. If you are teaching these works you are working in your own domain and you are developing the artistic and the literary in schools, and in developing the artistic and the literary, I believe you are also developing the moral.

Now there are some who are like that old time Presbyterian woman who worked in an Anglican family for some years but had never visited an Anglican church. One day she went and later when the Minister said, "Well, Jane, what did you think of the service?" She replied, "It was very beautiful, and the music was grand, and the minister talked well, but it is a terrible way of spending the Sabbath." That sort of a spirit is the death of the

hopes of the artistic and the beautiful and I do not believe in that at all. I believe the stage has brought to us much of literary excellence and much that is beautiful and in giving that has paid a debt to humanity.

Now, carrying our issue from the theatre to the rostrum of the pulpit, from the stage to the speaking place, I think we are in very close contact. I have known men to debate as to how to make their message more effective. I should be glad indeed to make one or two more very simple suggestions, and the first suggestion I have to make is this: that to be a speaker you are to be a speaker rather than a reader. It is only in your Society, Mr. Chairman, that I understand readers are elocutionists and recitalists. A reader in my profession is one who adheres to things in his manuscript and you do not hear another word all the time. But in your profession it is a good plan to realize that the same law applies in the pulpit that will apply also to you, and that is, first, people must have something to say, and secondly, say it so that people may hear what you are saying. Now is not that simple? If you go up to say anything, say it so that the man in the top gallery and the man at the door can hear what you are saying. Let me presume to say that it is of the first essence where a speaker has to say anything, to speak up so that the audience may hear.

Now, I know I am not reminding you so much as I am reminding those people that are coming to you to learn, and if some of them should be of the unfortunate class to which I belong, the clergyman who has not learned to speak out and to speak up, I do hope that you will so drill that poor man in the use of his language that he will be able to stand up in a pulpit and in a church and give his hearers

the joy, if it is a joy, of hearing what he has to say. I once thought of trying to put three things together in such a way that they might appeal, and I thought out three rules for speakers. What are they? Well, first, "stand up;" stand up to your task; stand up as if you meant it; the second thing is to "speak up," and the third thing, the hardest of all, is to "shut up," and I have spoken just about long enough this afternoon, so I am going to follow out my own advice and "shut up." (Applause).

PRESIDENT SILVERNAIL: Custom has made it necessary that some words should be spoken by your President each year in connection with the opening session. I shall depart somewhat from the practice of my predecessors who have been hewing out great blocks of foundation material, putting our plans before us, outlining our purpose, touching on technical matters that need our mutual consideration, bringing before us great principles that ought to inspire us and give us ideals and loyalty. These have given a most inspiring series of addresses. In them we have a splendid record of this great work,—but it is not necessary to pursue that course now. It is unnecessary to add to the ideas that have been so splendidly given us in past years. The work we face is of a practical and executive character. The educational work has been very largely pushed to a successful issue. It does not terrify me in making these remarks to know that I am addressing a very small representation of our force. Our association is somewhat like Plymouth Rock. A great orator was delivering an oration at the Pilgrim Father's dinner in Boston many years ago after having listened to an eloquent address in which reference had been made to Plymouth Rock and the orator exclaimed, "Nor do I admit the right of Plymouth to the

whole rock, sir! it only crops out here." So our elocutionary agitation crops out a little in each city that we have visited. It is cropping out this year in Chattanooga. Those of you who are not members of the association must know that we travel far, and traveling is expensive, and most of us are not rich people, and the enthusiasm of a teacher which carries him across the continent, as it sometimes does, or even brings him from far Australia, speaks very loudly for the loyalty of the heart in this cause. There are a great many noble souls who are with us in spirit today wishing they could be here in body. The messages of cheer and greeting we have received make us know that we who are assembled here are not the National Association but that we only represent it, while there are many all over the continent who are heart and soul with us, and when I speak to those present who have long been in the battle and have rendered efficient service, some of whom have handled this gavel themselves in past years; I realize that I am speaking to the heart, mind and loyal purpose of a great company scattered over the United States; who represent the work in a way that we cannot demonstrate it here. In the school room, on the platform, in the villages and cities of America, we are speaking today in a way that nobody was speaking at the inception of this association. You have listened to the remarks of the two gentlemen who welcomed us and you have said as I have said to myself: "Why, those are the ideas that compelled us to start this organization—the practical, beneficial work of teaching expression in such a way that every man should be equipped with a rounding out of his education. It is common sense applied to the great thought of speech.

Before the organization of our association, there

was not a recognition of the importance of the work in the schools that we felt it deserved, and we thought we would get together and see if we could not remedy that. There was a deep rooted feeling of antagonism against a good deal that masqueraded under the name of "Expression" and "Elocution." We, who are trying to do the practical, earnest work in educating people to talk well, to read well, to speak well, to act well, felt that we were being discredited by those who had been stigmatized as the "stunt doers." We heard critics right and left who played upon the word "elocution" and sometimes called it "electrocution" and "yell-ocution," and it was the feeling that we wanted to stand for something else besides merely reciting and making funny thing else besides merely reciting and making funny faces to make people laugh, which inspired our purpose.

Even after the association was formed, many earnest workers and dignified public entertainers shrank from the word "Elocutionist" and we had to get rid of that and actually changed the name of our Association. It is not news to our own members that originally we were known as "The National Association of Elocutionists," and we changed it to the "National Association for the Improvement of the Speech Arts," and wanting to boil that down a little we changed that to the present form "The National Speech-Arts Association," demanding a recognition of the fact that merely reciting pieces does not cover the work. It runs back over these twenty years and to those of us who are familiar with the progress made it is exceedingly gratifying. Outside of the Association everything was at loose ends. There was no coherence. There was very little systematic instruction in the school. Today it is the

exception and not the rule where a Board of Education does not give as good instruction as it can find the funds available to establish.

Twenty years ago systematic work in our colleges was almost unknown. Today there are few of the higher institutions of learning that do not employ a teacher to look after the development of that department. Twenty years ago there was very little literature. A rich body of literature has been produced—partly through the inspiration of this association. Twenty years ago the very name that we bear today was a laughing-stock. The Press treated us with scant courtesy. Today wherever we go the Press takes us and our work seriously and recognizes that we stand for what we profess to stand for—the real development of the personality and expression of the pupils that come under our charge.

Twenty years ago there was little of co-ordination, sympathy, common understanding, definition. We were at odds. Today among ourselves—even far outside of our own members—there is an appreciation of the fact that a rational and effective method is possible in the development of speech. Not only has it come to pass that it is not left to those who have an exceptional talent but a very great body of teachers have been raised up who are doing excellent work. Our normal schools have come to feel the importance of meeting the great want and teachers are being trained to take the study in the class-room and instruct pupils in breathing, articulation and all the basic principles of correct vocalization. Naturalness, strengthening of the voice, clear and effective delivery and all those things that go to the development of natural and effective speaking are being cultivated. Instruction is possible in the class-room which makes the voice pleasanter and in business it

becomes a potent factor, so that every counting room recognizes now that the right kind of speech is the most important thing in the carrying on of the business of the world. The world's work is done now by word of mouth. A couple of generations ago the average man was not a trained and professional speaker. I have been impressed by the influence upon the speech of our American people, especially of our business men, which has been exerted through the typewriter. There is a practical object lesson of exactly what we ought to aim at, if we want to mend our instruction, for such men represent the large business interests. A man sits down to write letters to his customer who is a thousand miles away. I suppose he sits there and talks to his stenographer as though he were speaking to his correspondent. A half hour of that is the best elocution lesson that man ever had. By and by on some important committee he meets his business associates and he has his subject very much at heart and which you are astonished at the elocution. That is the elocution which ought to be taught in the class-room.

We ought to be encouraged by the fact that we are making progress. A vast stretch lies between us and the first hour when Mr. Mackay held this gavel twenty years ago. But progress implies a look ahead as well as a look behind, and we are gratified with what has been done and we can be hopeful in view of what is before us. The past, however, focuses upon the present and as an association it behooves us to look earnestly and seriously at a few simple things. We have not accomplished all we ought to. The very fact that there are so many absent that could not be here, while it does not bespeak on the part of many a lack of interest, yet it applies on the part of some. In the old days when they put

up buildings by hand, when a man was going to put up a house they had what they called a "raising" and the neighbors were requested to come personally or "send a hand" and a good motto for members might be either to come or lend a hand. Many who are absent could send their dues. The Treasurer in the past year in seeking to overcome our financial embarrassment has worn out pen and patience in drumming up people who have lapsed or fallen behind. Brothers! Sisters! these things ought not to be, and these things need not be said of you. I have thought recently that we are too apt to become recognized for the developement of wish-bone instead of back-bone. Some of us have more wish-bone than back-bone. This I must not claim credit for having originated. I quote it. I brought it down from Cincinnati with me. They are having an agitation up there. They want to stop the wave of crime, graft and some other things. Some of the pastors got together and they commenced an agitation and the pastor of one of the churches said the people of Cincinnati had "*more wish-bone than back-bone*" when it comes to the finish. We are people of wishes, full of hope. Take our association as a whole we have all manner of wishes and high hopes, and we believe we are right and we want the cause to advance and all that sort of thing. But I come from the Catskills where we have a great abundance of bird life and among them is the red-eyed vireo or "preacher bird." He is a little fellow and is very much in evidence on account of his speaking quality. You can hear him chirp: "Sissy bird, sissy bird, do you hear it? do you see it? do you believe it? will you do it?" And especially he puts the emphasis on that last "Sissy bird, do you see it? do you know it? do you hear it? do

you believe it? *will you do it?*" And that is the message I bring to the National Speech Artists today Do you hear it? do you see it? do you believe it? do you know it? *will you do it?* These ex-Presidents know what I am talking about; these Secretaries and ex-Secretaries know what I am talking about; these Treasurers and ex-treasurers know what I am talking about. Good fellowship and the enrichment of ideas, the travel experience, the glorious scenery that we find, the elevating of our whole purpose; these things would make it very well worth while for a man to meet with his fellow workers even if he could gain nothing which would enable him to do his work better.

For myself, as year after year I have come to these conventions, I have felt amply repaid for any personal sacrifice of pleasure and of comfort; and that is the spirit I would like to see in general in our association,—so that we should not have to be content with the attendance of those who live in the vicinity but that we should feel that all over the country we have the visible elements of the spirit of co-operation and of earnest endeavor. At least it would come to pass that the Treasurer would have less anxiety about back dues and other things. And now I do not know how it is with you but as I come here from the North to visit these beautiful Southern scenes, I feel the thrill of the things I have looked upon and listened to. For one, responding to the President of the University, I am mighty glad to be here.

I want for my first word as presiding officer here now to express my appreciation of the work that has been done by the very efficient body of workers and Chairman of Committees for this session. It would be invidious to mention anyone though when

I take this gavel I feel very complacent as to the loyalty and competency of the committeemen, and I am satisfied that every committeeman has done not only the best he could do but the best that could be done. We have before us a rich program and we are going to have the pleasure of participating in it during the days; and we have a very rich treat in the evening recitals. We have now the practical business part of our session and reports of standing committees. As to the amount of detail that these gentlemen and ladies shall go into in giving their report it will be left entirely to them. I think we will take first, however, a statement by the Chairman of the Ways and Means Committee, Prof. Newcomb.

MR. NEWCOMB:

Mr. President, Members of the Convention: In making this report let me first of all, as a resident of Chattanooga and a representative of the local speech arts society, express our gratification at your having chosen this city as your meeting-place, assure you of our hearty welcome, and venture the hope that this will be but the first of many Southern conventions.

The South is growing, it is developing, educational interests are receiving more and more attention; our Southern schools and colleges are doing better work, have more students and larger endowments, than heretofore. Certainly there is a great field for the extension of our work in this section. and Mr. Williams will present figures that will illustrate this point very clearly I am sure.

In preparing for the 1911 convention, the first step was, of course, to form an organization in the city, the Chattanooga Speech Arts Society. This local organization has held a number of meetings

during the past few months. We have over twenty enthusiastic members and while our efforts have so far been confined largely to the discussion of plans for entertaining the convention, we hope next year to do some constructive work along both educational and cultural lines. It has been a great pleasure to me as Chairman of the Ways and Means Committee to have such loyal co-workers and I wish at this time to express my appreciation of their good work. Also I want to thank the members of the Ways and Means Committee who have written such helpful letters during the year with regard to the various plans for the convention, and especially has it been a source of pleasure to have such prompt and efficient co-operation as Mr. Barbour and Mr. Williams have afforded. Early in the Spring, Mr. Williams, Chairman of the Extension Committee, paid us a visit and made suggestions that were invaluable. The one thing which he impressed upon me at that time was to do as much with as little money as possible. Realizing, therefore, that the sources of income of the Association are limited, we have endeavored to offer as many attractions to visiting delegates with as little outlay as possible, and have at the same time tried to arrange for a source of revenue through the evening recitals, in order that the receipts might be as large as they could be made.

Our efforts have, for the most part, met with sympathetic response from local citizens. Mr. John A. Patten has very generously arranged to take care of all expenses connected with the trip to Chickamauga; the officers of the Golf and Country Club have given us the use of the building for the evening; the Chamber of Commerce has offered us the hall in which we are meeting; the Hotel Patten man-

agement has shown us many favors and the Young Men's Christian Association has given us the use of the roof-garden for our evening recitals on condition that we arrange for the sounding board.

The demand for tickets for the recital programs has been good and we hope to present you with a representative Chattanooga audience on the roof-garden tonight. We want you to feel at home among us. If everything does not go smoothly, remember that this is the first time that we have ever entertained the National Speech Arts Association. The next time you come we will have had experience and maybe we'll do better. We're "*mighty*" glad you're here.

PRESIDENT SILVERNAIL: We will have a report from the Extension Committee and the Committee on Credentials by Mr. Williams, the founder of this Association.

MR. HANNIBAL WILLIAMS:

Mr. President and members of the Association: The work done by the Committee on Credentials and Extension for the year just closing has been carried forward in conformity with a plan outlined by the Chairman of the Committee as presented by him in a message before the Association in 1907 and again in 1908. In this address it was stated as a conviction that if the suggestions made therein for the consideration of the Committee on Credentials be systematically followed out it would be appreciated by a large membership of the Association. This plan of campaign and promise of success has been based upon three essential things: *first*, that the Committee secure from year to year the largest possible number of names and addresses of persons actually engaged in some branch of the speech arts; *second*, to keep this increasing list of names and

addresses correct; and *third*, to keep in touch with these persons by the judicious distribution of literature pertaining to the National Speech-Arts Association. This, Mr. President, the Committee has done by a strong and determined effort to secure this first important step with the following results:

In 1909, the Extension Committee received from the preceding committee a list of names and address of colleagues, exclusive of the membership of the Association, numbering 531, which was increased during the year 1910 to 1395. In February, 1911, the Committee sent out 1395 reply paid post-cards with the request for names of colleagues with the result that 818 new names were added to our list. Similar post-cards with a like request were sent to those 818 persons and 358 new names were added to the roll and these 358 in turn sent in an additional 311, exclusive of names repeated and of such whose addresses were in any way doubtful.

We now have a total of 2875 names, or more than five times the number which this Committee had upon its list in 1909. Of this list of 2875, 2564 have been notified by both post-card and letter carrying first-class postage of the fact that the 20th Annual Convention is to be held in Chattanooga during the present week, and to each was sent a letter prepared by Prof. Newcomb describing the beauties of this historic section, with blank lines for names and application blank for membership. First-class postage was paid on all communications sent out early in the year in order that a reply letter might be noted and corrections made, thus avoiding any waste of postage. During the year replies were received from over 700 colleagues giving their own names and correct addresses and in a majority of cases the names and addresses of others. To these tenta-

live programs were sent of this convention early in June. The program was also posted in every school in the fourteen Southern states whose names were on the address list, a total of 1008. These were sent out as second class matter. The list of new addresses thus far received for the year is not commensurate with the time and labor and money expended but the committee believe that sending these out will in later years bring forth much fruit.

MR. NEWENS: Mr. President, these reports are in the nature of an account of what has been done and there is no action required on our part in regard to them?

PRESIDENT SILVERNAIL: It is not necessary to approve them; we have done that by our hand-clapping. We will have the report of our Secretary.
MISS MAKEPEACE:

Mr. President, Ladies and Gentlemen: It has been my pleasure to write 126 personal letters to our good people urging them to attend the convention and trying in a small way to hold forth the beauties of Chattanooga. I am writing a series of articles for some of the magazines of the city of Cleveland and Chattanooga is one which has been assigned to me so I felt especially anxious to be present myself and urge as many of our members as possible to attend, especially from the artistic side. I suppose that our good people know that our members are very tired at this season of the year, and perchance that accounts for the non-attendance of many, but so far as the Secretary having the arduous duties is concerned, I believe that they have fallen entirely upon the Chairman of the Credential and Extension Committee and upon the Chairman of the Literary Committee. They seem to be the only ones

who have worked. But the Ways and Means Committee—I will not begin with that because the Chairman is a charming gentleman and has so many ladies to do his bidding. (Applause and laughter.)

MR. SILVERNAIL:

Congratulations are due the Ways and Means Committee. Let us hear from the Chairman of the Literary Committee.

MR. BARBOUR:

It has been a great pleasure to me, Mr. President, to have served the Association during the past two years. Your Chairman admits making some mistakes the first year but experience is a good teacher. He has provided you with an excellent program representing people all over the country. The work has been pleasant and yet arduous in many respects. He has written nearly 400 letters. The work began way back about Christmas time. He was in doubt just when to approach people because when he was writing, in January, the people would say: "Well, it is too early now to make plans, I cannot promise you what I can do. Write me later." When he wrote in May, people would say "Why didn't you write me before. I made my plans to go abroad?" He offers no apology or excuse for the program. He believes it a very commendable one. You might wonder why certain people are not on the program from your particular town or state, or your old professor who has taught you, or one of your favorites. But, Mr. President, I was much pleased by the tone of the letters received from different people in the literary world—presidents of colleges, professors of oratory and expression—in every case, a most cordial letter was received; even though they could not be present with us, it was gratifying to receive such letters. Among others

I have received most cordial greeting and good wishes for the convention, from: Edward Howard Griggs, New York City; Walter Holt, of the Brooklyn School of Oratory; Edward P. Perry; Henry Gaines Hawn, New York; F. F. Mackay, of the National Conservatory of Dramatic Art; Elizabeth R. Walton, Washington, D. C.; Frances Carter, New York; Leland Powers, Boston; John Rummell; Charles H. Carter, Syracuse University; F. B. Pier-son, Editor, Ohio Educational Monthly, Columbus, Ohio; Dr. Charles Addison Dawson, Syracuse, N. Y.; Alston Ellis, President of Ohio University; Frank M. Rarig, University of Minnesota; Elbert R. Moses; George McKie, Chapel Hill, N. C.; C. W. Paul, University of Virginia; Jennie Mannheimer, Cincinnati, O.; E. D. Shurter, University of Texas; R. L. Cum-nock, Northwestern University; Rollo L. Lyman, University of Wisconsin; Allan Davis, New York; W. W. Wicks, Syracuse University; Arthur E. Fish, University of Pittsburg; Frederick R. Robinson, Col-lege of the City of New York; J. A. Winans, Cornell University; Calvin L. Lewis, Clinton, N. Y.; Paul M. Pearson, Swarthmore College, Pa.; Delbert G. Lean, Wooster, Ohio; Dwight E. Watkins, Knox College, Galesburg, Ill.; Geo. Edward Reed, Dickinson Col-lege, Carlisle, Pa.; Henry W. Smith, Princeton Uni-versity; Emma L. Ostrander, National Park Semi-nary, Forest Glen, Md.; Azubah J. Latham, Teachers' College, New York; Bertha Kunz Baker; Jean Stuart Brown-Williams; Marie L. Bruot, Cleveland, O.; Herman S. Piatt, Department of Education in New York; John C. French, John Hopkins University, Baltimore; Thomas C. Trueblood, University of Michigan; S. S. Curry, of the Curry School of Ex-pression; C. Edmund Neil, West Virginia University; John W. Wetzel, Yale University; Ernest M. Halli-

day, University of Illinois; J. Stuart Lathers, Michigan State Normal College; R. E. Pattison Kline, Chicago; Charles M. Holt, Minneapolis, Minn.; Preston K. Dillenbeck, Kansas City; Algernon Tassin, Columbia University; Arthur Edward Phillips, Chicago; E. M. Booth, Chicago.

PRESIDENT SILVERNAIL: We all feel grateful to the Chairmen to whom we have listened. We appreciate the arduous endeavors of those who have shown their loyalty by their services.

MR. H. A. WILLIAMS: Mr. President, the Editor of the *Lyceum World* sent a very gracious letter to me asking that this convention be written up with some care for publication. He desires a group photograph which he will reproduce in the *Lyceum World* for August and will give us perhaps two pages of space. It is a courtesy that has never before been shown us. Mr. Ralph Parlette, the Editor of the *Lyceumite* and *Tallent*, published at Chicago, has also written me a very graceful letter. The June number contained the tentative program. He said that he expected to be able to be at the convention in person and would be glad to do all in his power to advance the cause which the Association represents. This, I think, is the first time any special message has come from the Editors of these two journals to any member of the Board. I shall now, Mr. President, make a suggestion to the members of the Board—and I have done so before but for some reason it was not acted upon favorably—I shall now repeat it, or rather present it for reconsideration, and that is that the Necrology Committee be a Standing Committee. I saw in *The Lyceumite* an account of the sudden death of George Riddle. I took the liberty of writing to Mrs. Cornelia Riddle, in Cambridge, for some details of Mr.

Riddle's work. She was good enough to send it and I told her I would be happy to put this matter in the hands of the Necrology Committee. I do not expect that very much of it will be produced but it does seem a very great shame that the greatest and brightest minds should go from the field of labor and that our annual reports should have nothing more than half a dozen lines pertaining to their sudden taking off. I shall therefore suggest that at some future Board meeting, the Committee on Necrology be made a Standing Committee in order that the Committee may tender its report along with the chairmen of other committees as has been done this afternoon, and that the Committee may have the necessary time and the opportunity for preparing its report. One of our former presidents has within the past few months been called to other scenes and the Committee that is to be appointed by the Chairman now has comparatively little data. If a Standing Committee is appointed, they will come better prepared and the work will be done in a more conscientious and more acceptable manner than is possible in a limited report.

MR. SILVERNAIL: Would say that the data with regard to these gentlemen, Mr. Soper and Mr. Riddle, has been placed in the hands of the Committee. I placed it there myself this morning.

MR. WILLIAMS: I will say for the benefit of all, so that I may not have to refer to that again; it is very important that this Standing Committee be appointed for the special reason that they have during the year opportunities for gathering this matter. I received almost by an accident a couple of months ago, from Rev. Francis Russell, an account of the death of one of our honorary Presidents, Dr. Alexander Melville Bell. He has passed away

and I have written to his sister for information. Now the Standing Committee could have sent this matter in to the Chairman of the Necrology Committee, had that Committee been in existence, so that we could come prepared to participate in that matter.

MR. SILVERNAIL: The President sent word to the Chairman of the Board last year that such a suggestion had come from Mr. Williams, and I have no doubt it would have been acted upon had it been so understood. If Mr. Williams will put it in the form of an amendment, we can act on that suggestion.

MR. FULTON: I wish to second the thought of Mr. Williams in regard to making this change and I think Mr. Williams himself should be made the Chairman for next year.

PRESIDENT SILVERNAIL: The President is a bit in sympathy with this but of course it will have to come up tomorrow before the Board of Directors and it will be acted on there.

(And thereupon the meeting adjourned.)

Tuesday, June 27, 1911

MORNING SESSION—9 O'CLOCK

General discussion of miscellaneous questions asked from the floor and found in the Question Box. Chairman, Prof. Robert I. Fulton, Ohio Wesleyan University.

MR. FULTON: Now at the start we will say that this is an inconvenient hour, and yet after all this may be one of the most interesting exercises of the Convention. Why? Because it heeds the demand of the younger members, especially, of the Association, who bring to us the material—the desire for instruction. Now I do not suppose that Prof. Silvernail would be able to help me a great deal in the questions that I might ask, or that I might help him a great deal in the questions he might ask, because we are pretty well fixed in our ideas and know very well the general laws that underlie our action and expression. We are settled. Laws are clear in our minds through long experience. There are those of you who have not had that experience and wish to be set right in many ways. It is our business to come to you in this particular work, of this section, and be of service to you. Now incidentally, we will gain a great deal from each other, of course, but this is especially for the inquirer after truth. This is our first meeting in the South; this is the first opportunity for many of you to ask questions from those of us who have been for many years teachers of expression in various sections of the country. You have paid your little \$2 or \$3 or \$5 an hour for private instruction. You take a trip to the North for that purpose, or to the East, or to the

West, or to various sections of the South. You can ask questions here. More than that, we may go into some illustrative work in this section in which we will call upon you for a recitation. You can recite and we will give you a suggestion as to what is right and wrong in your recitation. This will be of practical service to you. Now I want to lay down one general law. It is not wise for one to pretend to be able to answer everything that comes up in his profession and we want to make the profession do some of it. I cannot answer all your questions; but among us we may be able to answer some of them and we may be able to answer all of them. What is the general law, then, which must underlie our answers? It is that you must hold to the underlying principle and by close adherence to that underlying principle you can answer many specific conditions that arise under that principle. Now, for instance, the man who pretends to know exactly every step of parliamentary usage is the man who pretends to do the thing that he cannot follow up. Even the presiding officer over our Senate or our House of Representatives will have some boy near by who watches closely and will whisper to him the exact thing to do. That boy is a watcher. In our parliamentary usage difficulties arise very frequently; a question comes up which seems decided on account of a general principle underlying the law. Will you store your mind with that or a class of motions that are debatable and a class of motions that are not debatable? If you do that you have always got to think which class it belongs to. Instead of that if you know the general law underlying and governing whether or not a question is debatable, then you can answer that question. If the motion comes to lie on the table, is it debatable?

If the motion comes on appeal, is it debatable? Whenever any question, any motion, is intended to cut off debate it is not debatable. That is the general law and you can answer every question on that general law. So this morning in answering particular questions we will hold closely to the general underlying principles and through them simply answer your particular questions and guide you and lead you where you are seeking the light. Now there can be no question box without questions. Without further preliminary work we will now proceed to answer any question which you may give us.

(Question box passed).

Here is the first, one that applies to the wishes and ambitions of the writer: "Is it advisable to try to improve in several lines of expression or be proficient in one?" That is a good question and before somebody else answers it I am going to tell you this: Several years ago we wanted a reader from New York City to come upon our lecture platform in the Ohio Wesleyan University. An invitation was extended to hear this reader from New York City and as there was no other time for a meeting she wrote: "Meet us at the hotel on Sunday morning." I admit breaking the Sabbath just a little but I was determined to hear that reader. She read us a part of a monologue of a "Shop Girl" who talks to the person over the counter, the purchaser, who bought what she wanted, and I thought I never heard a more artistic piece of work. She gave another selection of that kind and that was all the time she had. It was the same kind of a selection and I thought she was a marvelous artist and promptly put her on the Lyceum lecture course at \$100 and traveling expenses, etc. She came to Delaware and when she gave her

first part the audience roared with laughter; when she gave her second part the audience were convulsed and I saw some of my friends holding their sides because you couldn't stand that all the evening. Then she gave the third selection and the audience laughed. It was a similar kind of selection. Then she gave the "Shop Girl" again the fourth time and the audience laughed; and then the fifth number was the same "Shop Girl."

At first the audience were pleased with it, but she went on until after awhile we wished she would stop. She was disappointed because she had no promise of a recall to Delaware. She could do one thing marvelously well but she did nothing else passably well. That is my answer to it. Any other answer to that question? Is it advisable to try to improve in several lines of expression or be proficient in one?

MR. HARRIS: We had one of our best known child impersonators on for three nights and a very large crowd applauded for the first half of the first night, just as you have told us. I think that she is the best child impersonator I have ever seen or heard of. It rather palled on us toward the end of the evening. The second night about half of the audience was present; the third night she got what the boys of the University call a "frost" because she had nothing else. And yet just as you speak of this young lady, she is one of the best child impersonators.

MR. FULTON: Does not that question seem to be answered for the questioner? It is far better to make yourself proficient even if you do not become a great artist. It is far better to become proficient in a number of kinds of entertainment because in that way you get the variety necessary for success.

The next question is: "How may a girl prepare her-

self best for Lyceum work?" Now I am going to ask Prof. Newens to answer that question because that is his business.

MR. NEWENS: *Mr. Chairman*, the question is a very large one and admits of a great many different opinions. I would not want to set myself up as the exponent of an answer to such a question. There are so many different people preparing in so many different ways, and they are capable of preparing in so many different ways, that what is best for one may not be best for another. I may approach the subject with the greatest ease by not answering it directly at once. The standards of criticism of the public performer are varied. Human nature is very much the same the world over. Artistic though we may be in our mind and in our opinion of art, yet you have a heart; James Jones has a heart; the man from the rural district has a heart; the gentleman in the counting house has a heart; the man behind the public desk has a heart; and these artistic appeals you have got to strengthen. I cry and you cry; I laugh and you laugh; the whole world laughs and the whole world cries. I do not like to cry all the time; you do not like to cry all the time. It is not well to laugh all the time, and yet the world over there is almost a uniformity in the standard of criticism by which individuals measure. One is never justified in stooping in order to get a laugh. One is never justified in making sounds which are ordinarily heard in tearful rhymes in order to make people cry. But in the first place one must appreciate the human heart and the human heart's demand. In the second place if he will put himself in a position to reach the human heart and the human heart's demand, and select those things for interpretation which reach the human heart and if

he will so present those things that they will reach the human heart—make them as his first great passion—he is well on the way of preparation.

Anyone who is upon the platform in Lyceum work is an educator, or stands as an educator, or should stand as an educator. Now we ask you to be our audience, you Lyceum-going people. Here is James Jones, the reciter, the entertainer, the reader, who has never been above the eighth, ninth or tenth grade in the public school or high school but has taken one, two or three years' study of elocution. He is not well rounded mentally; has not had the environment, the experience in meeting people; has not had the educational touch that you Lyceum-going people demand. In other words, one can better prepare himself for Lyceum work if he will prepare himself educationally. Not all of the great readers have college degrees but there are some great readers that would have been much greater had they had the college training. Get a course of training, of professional training, and do not become married, that is, absolutely pledged for a lifetime to any person or any person's system. If you can find a teacher who has something that you want, go to that teacher, open up your heart, and open up your life and drink it in. A girl graduates from a school of oratory; the professors in the school are proud of her; they have done everything they possibly could. They have watched her through the school, and as she leaves, they say, "This is all we can do for you. Go!" Six months later the individual comes back and says, "Professor, I want to recite such a selection, will you give me some help on it?" "Surely." And the professor gives her some help on it. Six months later she comes back and says, "Professor, I want a new selection and I

want you to give me some help on it." He says, "Certainly." If she succeeds we of the school are apt to put our thumbs under our arms and say: "See what we did?" If she fails, what do we do? We do not say very much about it. All that any school can do for you, in other words, is to show you the front door and give you a splendid boost out into the world. The next thing for you to do is to get in touch with the great readers and the great interpreters, and the great lecturers, and all the great men whether their names are on the scroll of greatness or not, and the great hearts, and the great minds of men and women the world over and get what you may and make them like you and help you. To prepare best for Lyceum work, prepare all the way around. Get right into the attitude of the work and before the people to whom you are going to deliver your selections.

MRS. DAVIS: Our old teacher, Mr. Mackey, used to say: "When on the platform do what you have been doing all the time and you will be doing it unconsciously well." Just a word on pronunciation and articulation: Many speakers are careful and correct on the platform and you will find them careless in their conversation. In my college a freshman may be careless in his pronunciation and yet if he is going to recite in public he must be most careful. Now this is the point: Why be well prepared for the speech of the evening and all during the month be careless? Is not this the most important thing in conversation—to insist on careful pronunciation? I have had freshmen come up to me and say "You was not." Some seniors do it as well. If you insist on careful pronunciation I will say to all of our faculties "Amen" when you help us in this department of the English language. The

right thing to do would be to insist on careful pronunciation of English in all conversation as well as in prepared speech.

MRS. MCINTYRE: The very burden of this profession is personal culture; we reach after it in the every day life of the street, or behind the counter. It does not matter where. That is the first lesson: We must begin the teaching of personal culture and make a daily habit of the rules. There are so many of these confessedly cultured platform readers who speak so indistinctly that I am unable to hear what they say in their discussion. There are many local differences in pronunciation. For instance, one of the speakers yesterday used "force" repeatedly and for the first three times I thought he said "farce." That is localism, I presume.

MR. FULTON: I was riding one afternoon from Tokio to Yokahama and a young Jap sat next to me. These people are always anxious to engage in conversation with Americans because all Japan wants to learn English. He had a book in his hand, a reader, and in it there were three columns. In the first there was Japanese; that contained the thought; the second column was English, and the third column American. In the first column was the Japanese which he could understand; in the second column, the English. The question was asked: "Will you go to Nippon today?" In the American column it was: "Say, are you going to Nippon today?" The answer in the English column was: Yes, I am going to Nippon today." In the American column: "Sure, I am going to Nippon today."

Here is another question: "Do you think it well for a young person (who is good in two classes of expression) to try to perfect himself in such lines as he may seem to have no taste nor talent for?" In

other words, are you going to take something which you must have, but for which you have no taste for in order to get before the public and satisfy the public? It is a large question.

MISS LOUNSBERY: If you are studying to teach you cannot afford to neglect any subject no matter whether it is easy or not. You must study it in order to help others who wish it. You do not become a successful teacher otherwise.

MR. NEWENS: *Mr. Chairman*, one may find that much is revealed to him after a subject is once opened up fully. One can never afford to make up his mind what he will not like or that he is going to forever dislike any line, any phase. We can make ourselves like some things. There is no excuse for anyone's making up his mind that he is not going to like any one thing in the subject of expression.

MRS. DAVIS: I once asked an actress: "May I ask you, Madam, which one of your parts you like the best?" She said, "My dear, I would not permit myself to like one better than the other."

MR. FULTON: Here is another question from one of our younger members. He wants to know: "What do you say to a pupil who says, 'I do not see any place for gesture'—Will you tell me when I shall make gestures?"

MISS MAKEPIECE: The question is almost identical with one that was asked me by a dear little girl who was perfectly charming and who felt that she must appear at the right angle before the audience. She came to me with this question and I said, "My dear little girl, you are too old to be told anything like that. Gestures are not for you." I firmly believe that the matter of gesture has done more injury to the art of expression than any other one thing because so many have ruined an entire evening or an

entire number by some inappropriate gesture, whether given from an inspiration or whether merely by force of thought that perchance that was the right time for some sawing of the air. But this is not part of expression and until one has had many experiences, until the heart has been touched, we cannot give the gesture, and if our younger teachers will only take this little word from one of the veterans of the floor, I will have accomplished at least one thing, viz: Do not touch upon gesture; teach physical development; teach grace; but do not teach gesture.

PRESIDENT SILVERNAIL: I will announce the committees: Nechrology, Mr. George C. Williams; Press Committee, Mr. C. M. Newcomb; Committee on Resolutions, Mr. R. I. Fulton, Miss Christabel Abbott, of the State Normal School, Genesee, N. Y., and Miss Elsadore Moeller, of Cincinnati. The committee on nominations ought to be nominated from the floor. I will ask you to elect this committee tomorrow.

The first number upon our program this morning is a paper by Mrs. L. P. H. McIntyre,—A Plea for Action. Mrs. McIntyre, of Chattanooga.

MRS. MCINTYRE:

Mr. President, Fellow-Teachers and Members of the Convention;—The divine intention of the body is, unmistakably, to furnish a medium of conveyance, through which to communicate with the material world. "Nor soul helps flesh more, now, than flesh helps soul."

The natural inertia of clay, and the limitations it places upon thought activity makes the necessity for physical awakening, quickening, at once apparent; the least capable agent certainly requires the greatest amount of training; yet, in the necessity for educating, adapting the body to its sacred use, lies

the greatest heaven-given means of developing the mind. This is proven by the fact that the highest form of intelligence, man, enters upon his finite career imprisoned within the most helpless of all physical life.

In our trinity of being, mental, moral and physical, the last is in the greatest need of training, education. Deep thinkers there are whose tenets of faith include the belief that every soul possesses all wisdom, knowledge; that these are synonymous with soul; that morality is a principle, instinct of the mind, reason, judgment, purely mental; that the physical is simply the plastic material out of which the other two essences of being may fashion the instrument needed for temporal life.

Successful teachers of those designated through a mistaken charity, weak-minded, hold that the trouble lies in the inability to establish the lines of communication between soul and human organism; that gulf across which in some mysterious way the mind is able to throw a bridge.

The teacher must devise some means of opening a receiving station, in other words, must be an external soul who can play directly upon the physical senses, through them awaken a consciousness in the subject that will catch, receive, and at last make some response to prove that the inner soul is operating the magnetic influence. This established, the physical begins to obey, there is gradual intellectual growth, and its progress is in exact proportion to the responsiveness of the physical.

The first motion of an infant seems involuntary, but is it? When his little wobbly fist causes his thumb to dab against his tiny nose, leave a trailing scratch across his velvet cheek, is his valiant yell so much from pain as it might be from chagrin that

that exploring member did not land in the expectant mouth, hungry, possibly, for the ambrosia of a lost world. "Who can tell what a baby thinks?"

That for effectiveness and glory of delivery, the cultivation of the voice undoubtedly holds first place, has been undisputed since the age of Cicero who, in oratory, failed at first, through weakness of lungs and an excessive vehemence of manner which wearied his hearers, and defeated his own purpose; defects which he conquered by study and discipline. Demosthenes combated an impediment in speech and an ungainliness of manner which at first drove him from the Forum in disgrace. May it not have been this necessity for unparalleled battling to overcome physical limitations that made of them models for all succeeding ages?

As the foundation of voice is muscular, every vocal conveyance of thought is dependent, in a greater or less degree, upon the condition, education and control of the muscles.

The prevailing misinterpretation and misapplication of the term "natural" has misled many ardent students, and caused many blunders. Naturalness is either the accidental or acquired habit of using all our voluntary (and a few involuntary) organs as nature, God, intended. "Grace is the natural fruit of the culture of the body," accompanied by an effort to express elevated thoughts and noble sentiments.

Pupils frequently claim inherited awkwardness and defects of voice as an excuse for lack of confidence in the efficacy of practice, or more literally the education of the muscles. Much of this is merely the influence of first associations; the inevitable copying of the voice and mannerisms of the nursery.

Two persons living many years in close harmon-

ious companionship, absorbed in the same interests, will grow into a marked physical resemblance, a proof that the body is moulded by and reflects the mentality that acts through it.

Neither action nor attitude produces feeling, but unmistakably aids, frees the body for the transmission of the intellectual current; action illustrates by suggesting vivid pictures to the imagination of the audience.

It is the limitations of voice, voices which have volume and strength but are devoid of color, magnetic, intelligent meaning, which creates the demand by the audiences for pictorial effects, costuming, and the use of hand properties which, today, interferes with the popularity of the reader, and swells the host of endorsees of spectacular stage productions. Awakened imagination, supported by refined taste or judgment, and historic information, sees, creates more truly than can any portrayal through costuming or scenic display.

Certainly "groundlings," the unthinking masses, are caught by the spectacular, visually magnetized; still the reader would do well to regard the outbursts of approval or ridicule of the "gallery-gods" whose wits have been sharpened by lives of perpetual wrestling with crises—these when not blunted by trials are often nature's truest barometers, rendered exquisitely sensitive by many untempered blasts of fate. It is the portrayal of life that thrills them, the rare line of sympathy occasionally cast out from the haven of culture, to hungry, intellectual paupers.

Action is not undignified, it is glorifying if performing its mission, interpreting life.

- I seriously object to the term "gesture" and would substitute expressive action. Drill, drill, for a ready, instantaneous, appropriate vocabulary of action.

Make the list of synonyms, shade-words, degree-words for hand, head, shoulder, etc., etc., inexhaustible. Train, train to express. Every impulse propelled by the lever of thought; in fact, the vocabulary of action must be acquired by the effort to convey thought. Correct position and use of organs at every stage of progress is imperative; progress is slow without this guide; there must be a reason, a good reason for every movement, reason must ever be the ground of Art.

Intelligence must be the motive directing every interpretive movement; must prove, does prove that the pupil thinks; trains him to increased power, promptness and directness of mental activity. Yet action must ever be subordinate to voice. This paper is designed to emphasize the immeasurable value the language of action sustains to voice production and the growth of imagination. Every movement of the hand, even a finger, affects the voice; varies its mental inflections, and frequently makes loudness and stress unnecessary. This has not yet been so established as to be recognized and accepted, particularly by people who are patrons, but not students of Expression.

Now students as a rule regard action as false, shallow, artificial, affected, unnecessary. Yet it means life. Every atom of the physical released, freed, and still obeying, with not only frictionless but with unfailing, renewing, recreative energy; fulfilling the divine behest of the Ego within.

The concentrated intensity of pause is made most effective by the expectation awaiting a climax, effected more by action, poise, attitude, than by voice. Every reader knows the value of a vocal ellipse, silence illuminated by expressive action.

Henry Ward Beecher declared "It was drill, drill,

drill; my gestures are natural because this drill made them so."

An actual crisis produces spontaneous eloquence. Then we see "The clear perception outrunning the deduction of logic, the high purpose, the firm resolve, the dauntless spirit speaking on the tongue, beaming from the eye, informing every feature and urging the man onward, right onward to his object; this is eloquence, it is action, noble, sublime, God-like action. So, the intelligent student and none other should venture upon so holy ground, must be able to interpret every selection as an actual experience, and versatility, which after all is what makes an artist strong in his specialty, depends upon such thorough mastery of the physical that it readily adapts itself to all styles. True ease and power of action comes from art, not chance. Action is the banner upon which is inscribed so conspicuously character, temperament, education, individuality that he who runs may read his fellow man. The student of Expression should, does read human nature, revealed through action, as no one else can; hence its unlimited practical and economical value. It is the guide consciously or unconsciously of the successful detective, who patiently waits and watches for the betraying flash which he knows at some unguarded moment will leap through all well-sustained surface masks; and in that instant establish a truth, conviction, which multiplied volumes of denial could not refute.

That "the instrument has much to do with the music," is true of our "Art of Arts" more than of all others. The body is a sublime instrument, every fibre as readily responsive as harp strings to the delicate touch of inspiration, every nerve saturate with mentality.

For many years strenuous efforts and great interest have been expended in establishing a universal vocal language; we have always had a universal language of action.

Daily the class exhibits the constant reliance of memory upon action. Two boys whose chances for success were about equal were competing for a class prize. One had observed that the other, during recital, invariably fingered a coat button at every threatened lapse of memory; the button was surreptitiously removed during the night preceding the final contest; the result was as anticipated, loss of the accustomed recourse to a physical habit sent memory far afield.

Recently a tiny tot whose timidity found relief in clinging to adult hands, was asked to recite for company; she complied willingly by assuming her designated position, but the speech did not go with her; after a moment's hesitation she ran to me, grasped my hand, pulled me forward, then swinging one foot in happy confidence and still holding firmly my hand, the speech went off triumphantly.

Supersensitiveness is less the cause of aversion to public speaking by the modest man or woman, than a lack of masterly control, or I would prefer to say trained adaptability of the body to the divine intention. Being so trained responds spontaneously.

All are familiar with the painful consciousness of the beginner, the embarrassed toying with necklace, bracelets, chatelaines, etc. I have been reduced to the necessity of requesting parents to forbid the wearing of these articles to class. Unnecessary motion is more harmful than no motion; so, while I am an ardent advocate of the power of expressive action in developing and quickening mentality, particularly the memory, and relieving or saving the

voice, my first principle to be mastered by pupils is complete stillness; thus they acquire poise and the energy expended by fidgeting is economized, reserved for intellectual use.

It is a sad fact that few who begin a professional career with the advantage of natural, or rather accidental ease or grace, develop greatly in this regard, while the clumsy, clod-freighted aspirant realizing his limitations, goes zealously to work and eventually converts all his lubberliness into a magnificent, inexhaustible magnetic battery.

Of the extreme climaxes of pleasure exhibited by an audience, spell-bound silence or vociferous applause, speakers are inclined to partial to the latter. Demonstration is unmistakable.

Talent rarely goes far, but when a genius arrives who has sufficient courage and industry to so train the body that all its powers will spontaneously meet every demand of the voice in thought conveyance, then we'll hear of fewer voice failures, then we shall begin to realize what an incomparable instrument has been given the soul for its control of the material world. Voices will be expected to master more of the billion tones of which it is capable, and the Reader's Art will be exalted to its true plane in the estimation of a cultured public, acknowledged the highest, sublimest of all arts. (Applause).

PRESIDENT SILVERNAIL: A paper, "Literature of the Spoken Word" will be presented by Miss Eleanor N. Adams, Master of Arts, Cincinnati School of Expression. Miss Adams.

MISS ADAMS:

Mr. President, Members of the convention;—the material of my paper and the message, if it has one, comes not from an elocutionist but from a teacher of English, and is based on my experience and ob-

servation as a college student and as a teacher of English and literature to pupils of elocution. The elocutionary part of my education, I am sorry to say, has been neglected, so what I say is, perhaps, from an outsider's standpoint.

The two most primitive instincts of mankind are self-preservation and self-expression. The accumulation of ages of self-expression has resulted in civilization, with its laws, art and literature. The English speaking peoples are, in a peculiar sense, heirs of the Ages in literature. From the Orient, with its carpets and spices, came mystery and color; from Greece, hero tales and myth; from Rome, law, order and oratory; from mediæval Italy, emotion and æstheticism; from France, ideals of honor and romantic adventure. All these mingled with the roar of the sea and the clangour of arms so characteristic of our native literature, while this literature was still essentially oral.

By the time Chaucer had passed through Caxton's printing press, our language had its three distinct vocabularies—Saxon, Latin and Romance. Imposed by conquest on the remote island of Britain, each of these languages brought with it a wealth of oral tradition from which has been woven a marvelous tapestry, our literary heritage. As a result we have a language of great flexibility, enabling us to express varying shades of meaning with great nicety and with regard to pleasing sound combinations. The Saxon furnishes strong, homely, descriptive words, the domestic vocabulary, especially of childhood, and often reverted to throughout life under the stress of strong emotion. So completely was this component part of our language lost sight of after the Norman Conquest, that in the middle of the 16th century, during the Reformation, scarcely a man was to be

found who could decipher the books of his native tongue, and then only with the aid of a Latin translation. The French, or Romance vocabulary, has ever furnished the language of society, with its surface loves, its fleeting wit and dainty fancies. The Latin has furnished the long, sonorous words of deep thought and of science. Various phases and fads in literature have given prominence first to one and then to the other of these vocabularies till many words of divergent meaning have become interchangeable and are now used synonymously.

Unfortunately for the early reputation of English literature, the wave of classical learning which swept Europe fixed Latin as the only medium for expressing thought in a dignified and sufficient way. This did vast harm to the appreciation of English as a language, its place in scholastic estimation for centuries being that of a vulgar dialect. As late as the 17th century, the daring of Milton, master of Latin verse, in choosing English as a medium for expressing his great epic, *Paradise Lost*, called forth a storm of denunciation and ridicule. The writers of Chronicle History, Anglo-Norman Romance, or Saxon songs were apt to be apologetic for the crude speech in which they wrote, and which was used, not for its beauty, but because their public was ignorant of Latin. It is a singular fact that the monastic system preserving to us, as we know, great stores of knowledge, did, in an unconscious and reactionary way, help to create an English literature, since the exclusiveness of monastic life left the masses too ignorant to express themselves in aught but the vulgar tongue; left them also with untrammelled imagination, and the simplicity of child-like, receptive minds.

In a little volume on the "Speaking Voice," by

Katherine Jewell Everts, is a sentence which may give all lovers of good literature food for thought. Miss Everts says: "The failure of education to provide for the training of the simple and natural means of self expression has led to the American voice." I should like to extend her dictum so as to cover all literary training, and perhaps paraphrase the idea thus—the neglect of the study of oral literature has cramped our vocabulary and robbed us of the keen appreciation of the sound of words.

On several occasions in the course of my teaching of English, I have asked my students to take an ordinary desk dictionary (from which are necessarily eliminated the more obsolete as well as many technical words) to open it at random, and tell me honestly how many words on the page before them they remembered ever to have seen or heard pronounced. The results were startling; perhaps eight out of fifty words were recognized, and still smaller proportion were they able to define. Every one of these girls had at least the equivalent of a high school education. Their case reminds me of the story of a slow witted country boy who was wont to say, amid the jeers of the village gossips, "Wish I was smart as a dictionary!" I have also experimented with a list of words parallel in the three vocabularies, Saxon, Romance, Latin; adder, serpent, viper; ask, inquire, interrogate; beat, scourge, flog, flogellate; begin, commence, inaugurate; blessing, benison, benediction; daring, courage, fortitude; choose, prefer, elect; dear, precious, valuable; fearful, terrible, formidable. In asking which of these would be used in certain sentences, the results were negative until the pupil had said the corresponding word of each vocabulary several times over. Then, haply, the choice would fall on the right word because that

sounded best. The different shades of meaning were as a rule unknown. This would at least suggest that the instinctive acquisition of English is through sound, not sight. Conversely, the average student is dumb, not from lack of ideas but from fear of his own voice. The way college students read Shakespeare in the class room is pitiful. So little is made in their curriculum of the dignity of adequate vocal expression, that they are too self-conscious to let themselves go and to try to express in the voice the emotions gained from their literary training. The student who reads well at sight is not at a loss for adequate expression of his own ideas.

We early teach the child that letters are but symbols of sound; that combination of these letters into the written word is but a symbol of a thought, so expressed because circumstances forbid the writer speaking his thought. If we would go but a step further and ever keep before the students of English the fundamental fact that part of the greatness and beauty and fitness of what they read lies in its sound, as a means of imaging sense and feeling! One way of accomplishing this end is a generous dose of reading aloud from those authors, ancient or modern, who had particular attention to the value of sound. For this purpose I would not include any extensive analysis of thought, just read, read, read for the sound's sake—good drama, modern poetry, the more lyrical the better, Burns, Scott, Byron, Shelly, Keats, Tennyson, Browning's Dramatic monologues, Swinburne, Kipling, the great orators from Demosthenes and Cicero to Burke, Patrick Henry and Webster. Whatever serves the purpose is essentially literature of the spoken word.

Prominent in this class is the great mass of tradi-

tional, oral literature; ballads of the old Scotch minstrels, songs of victory, dirges of defeat, tales of romantic adventure, ideals of honor, sacrifice, valor and destiny; stories of imagination, of manners and customs, of right and wrong among princes and people; traditions of religion, of suffering and of martyrdom. We find that the story of every ideal for which mankind has striven, every defeat suffered, every end achieved, has been sung and told the length of Britain—in palace hall, in cottage and by the roadside—always to the sound of the sea, which has crept into and colored all sources of our native literature. All these elements have been crystalized in the records of the old Chroniclers, whose works are in part drowsy reading, but which contain, oh so much more of beauty than we have yet guessed at! This literature of the spoken word is concrete, the record of emotions and self expression of generations; not the work of one man, but of many, furnishing examples of all the sources from which English is drawn, both in language and in literary style. It contains the results of much learning clothed in the form of domestic tale, and as well native tradition and the imagery of a nation's youth. For generations such was the source of information to the non-scholastic world. It was geography and book of travel, history, religious commentary, fiction, poetry and prophesy. It was and remains the great source of our literature.

Let us forget for the moment that these tales are philological store-houses, and see them rather as the mirror in which our Chaucer, Spenser, Shakespeare, Milton, Wordsworth and Tennyson saw floating the images of color and sound which they have re-created into Canterbury Pilgrims, into Færie Queen—into Hamlet, Richard, Lear and Mid-

Summer Night's Dream, into L'allegro and Comus,
into Daffodils, into Idyls of the King.

A poet of the 12th century said of Britain,
*"Ours is an isle at the end of the world,
Washed by the restless sea."*

It would seem that from the flotsam that time and tide brought to those shores, the English language has been fashioned and sent forth again across the sea in ships of conquest and of commerce. Today its teaching is compulsory in the schools of most countries. In our own case a polyglot people are being made into a great nation by its influence; the greater number of these foreigners are learning English by sound, picking it up. Long before they can write or spell it, they are acquainted with the ideals it teaches. The prophecy of an early 19th century writer in England, Edwin Guest, is being amply justified. He says, "Of the five great temperate regions, three, North America, South Africa and Australia, are fast peopling with our race, and some now living will see them overspread with a population, claiming in our language the same interest as ourselves. That language too, is fast becoming a great medium of civilization, the language of law to the Hindoo, of commerce to the African, of religion to scattered islanders of the Pacific. Its range of influence today is greater than ever was that of Greek, Latin or Arabic. Though it were not our mother tongue it would still of all living languages be the most worthy of our study and cultivation as bearing most directly on the happiness of mankind.*"

The English language is wonderfully democratic in form as well as catholic in its scope; the laws of

*GUEST—*History of English Rhythms.*

its usage and its changes depend solely on the will of the majority of its users, and the court of last resort is sound. For the sake of euphony we disregard any rule of grammar; we choose our word combinations on the principle that such and such sound better together than others do. Our earliest poetry, the Anglo-Saxon, was built on assonance and alliteration, a factor in no other poetry but our own. Just now we are passing through a phase of phonetic spelling, in which scheme we are to abandon all letters unpronounced in the word. I may add that it is a big task to "study and cultivate" English, a language still in the formative state. No dictionary, however complete when going to press, can issue with the latest words defined. It is estimated that 600 words suffice many persons for a life vocabulary; 1500 is a large vocabulary, and Shakespeare's 3000 words is the largest yet known.

Since English is becoming the world language and we are daily witnesses to the civilizing power of the spoken word, let us, whose birth-right this power is, take greater pains to know and to make known the literature of the spoken word, that all users of English may come to appreciate its beauties and know good English when they hear it. Then will they recognize that English has literary claim to beauty and depth in vocal expression. (Applause.)

MISS MAKEPEACE: Mr. President, may I ask the lady how she increases a vocabulary?

MISS ADAMS: By reading and by thought, by attention to the beauties of expression and by asking pupils to paraphrase in their own words, if possible, some thought and see how much better it has been expressed in that which they are reading, and the reason why that has been chosen as the most fitting

way of expressing it. I find the use of the dictionary for getting shades of meaning more stimulating perhaps than anything else.

MISS MAKEPEACE: And may I ask again, is this done individually or in the class-room?

MISS ADAMS: In the class-room. Small classes of from eight to ten pupils.

MISS MAKEPEACE: Each one has a part?

MISS ADAMS: Each one has a part, and I tried that experiment with the dictionary.

PRESIDENT SILVERNAIL: It is understood that this time for discussion covers both papers. Any suggestion on either of these addresses we have had?

MR. HARRIS: The subject is so large that I do not wish to enter into a discussion, but I wish we might provide for a discussion at some future meeting on this very great subject with all the high-school and college teachers, from preparatory schools or others, from sections of the South or over the country, as to their English work—the attention given to written English. We have every year, Mr. President, a teacher's conference at which this is a feature,—teachers from preparatory schools,—and frequently English is the subject of the topics. So far as I have been able to ascertain, teachers of English in these preparatory schools give their attention entirely to written English. They teach the classes from the standpoint of English composition and have classes in English composition, very largely in Grammar, and sometimes in the latter part of the senior year in preparatory schools, the rules of rhetoric and figures of speech, but all written and then they come to the University and finish their courses in the University and they go on developing, still in the written word, as if English were never intended to be spoken. Now the great question is

this: Shall this organization as an organization get together and work for this great thing along certain lines? Do we wish to reform the teaching of English in the preparatory schools to the extent of making a part of the instruction and a good part of it Oral English and have the two? Now I am free to confess that the students come up to my college, many of them with very high marks—I have known them to go through several different classes with grades as high as 96 in English—in their own high schools—and then speak to me the first time I have had an opportunity to make some suggestion and say, "I ain't had any special trainin' in yore line." They had never been taught any Oral English so far as I could ascertain. But when you ask one of those head-masters about it he will say, "Oh, well, we try to encourage the students to use good English about the school." But the point, Mr. President, is this; Should we as an organization, stand for a reform in the teaching of English so that Oral English and sounds of the words that have been hardly brought out should be a part of the English instruction in preparatory schools, or should we develop another part of English called "Oral English" and confine ourselves in instruction along that line? That is the question I wish we could bring out sometime.

MRS. MCINTYRE: I wish to speak of a little custom we adopted in our school several years ago that has been successful along this line. We teach spelling all the way through, and I work it in this way: to make the application they study the spoken English at the same time with the spelling lesson. As they advance in their courses and increase the number of words used each day, or at least three times a week, they must make up a paper of senten-

ces and use those words in it, and we find that it often happens that a word is incorrectly used; that is, it is used in its wrong signification. For instance, take "pursue," "follow," "shadow," etc. They "pursue" a certain course of study; that is all right. Another will "pursue" something else; another will use a third and of course they are synonymous. Our individual shades of meaning are remarkable, and it is more wonderful to extract the right meaning from pupils. They begin to use the two words "observe" and "perceive." One is abstract and the other concrete. A blind man says "I see"—He perceives like we observe with the natural eye. Those are shades of differences and meaning and they are taught. Every few days new words are taken and they try to see how frequently they can employ those words in daily conversation. We find they think, reason, discriminate, and we get them to express exactly the meaning of their minds.

MISS ABBOTT: If every teacher, whether she is a devotee of arithmetic or spelling or geography or what she is devoted to, had one requirement added to what she already has, that she would be a good—well, I was going to say teacher of Oral English—I do not know what we would call it, But if she were trained in doing Oral work, no matter what position she has in school, there would not be so much need for a special teacher and a child would learn from the first grade or from kindergarten up through imitation. A great many things they have learned must be unlearned when the special elocution teacher comes.

PRESIDENT SILVERNAIL: Our Secretary is now to speak to us on the topic, "*The Speech Artist and the Sociologic Problem.*" (Applause.)

MISS MAKEPEACE: *Mr. President and Co-*

Workers: Sociology is the science which binds not only one to the other but holds each to God. It is the Gospel, "Peace on Earth, Good-will to Men." How comes *Peace*? Only through *understanding*. How may such intelligence be gleaned? By the study of the best in Literature where we view life as *it should be*; by the fellowship of mankind where we know life as *it is*.

The Speech Artist by reason of his awakened sympathy and enlivened imagination is paramount in his ability to grapple the sociologic problem.

We recognize three classes of Speech Artists: the *Entertainer*, the *Orator*, the *Interpreter*. Each holds sway over one of the three phases of the sociologic problems, viz: the *Constitution*, the *Evolution*, and the *Phenomenon* of human society.

Holding to the thought that man is a triune being we realize that the *entertainer* handles the physical, or Constitution of human society, the *orator* develops his energy to the awakening of the mental, or Evolution of human society, the *interpreter* uses his power to inspire the emotional, or Phenomenon of human society. All who had the pleasure of following Mr. Newens in his recital realize that we have here a perfect interpreter, one who reaches down and lifts up to the emotional plane, and everyone who heard this artist knows that he is better for having heard him. Such an artist as Mr. Newens is the entertainer, the orator; but he is more, he is the interpreter—the ambition of everyone who studies elocution. We know that through the laws which dominate the speech arts we may attain, if not unto the perfect, yet we may attain, somewhat.

The interpreter, like the entertainer, must have an aptitude for vicariousness. Like the orator he must have accumulative knowledge, the ability to vitalize

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life through that knowledge; but unlike either, he possesses the desire to uplift. Were you to tell Mr. Newens that, through his interpretation, you are able to take a firmer hold upon life, that you have been made to see yourself as others see you; that you have been made to feel that you find reason in the grandeur of what has been planned for you, then will he feel that he has accomplished what he set out to do.

We have in the City of Cleveland a great public school system which stands out against the background of education in strong relief. There has been instituted this last year a new plan for the advancement of pupils. Our superintendent, Mr. William H. Elson, realizes the tremendous loss to the City, sociologically, because of the failure of pupils "to make their grade." You know that no pupil fails if he is normal, unless he is ill, incapacitated, or unable to speak the English language.

Our school year of 38 weeks heretofore has been divided into three portions with but one yearly promotion. Three thousand six hundred pupils have failed to cover the term's assignment successfully. What does this mean at the end of three terms? What is to be done with these pupils? It costs in the City of Cleveland an average of about \$709.29 to employ a teacher for one year. A teacher cannot successfully instruct more than forty pupils. Superintendent Elson is very anxious that the number shall be reduced to 35; if possible to 32. If one teacher at \$709.29 cares for only 40 pupils, what is the cost when 10,800 pupils fail? The appointment of 270 teachers at a cost of \$191,508.30. A tremendous waste of money. Why do these pupils fail? Few are ill and fewer incapacitated. You realize then that the problem depends upon the spoken

word. The pupil fails in the first grade—I am omitting the kindergarten, although we are doing wonderful work there. Why does the child fail in the first grade? Because he does not know that b-e-e is bee. He does not know that i-s is is, and he never could tell i-n-s-e-c-t, and so the poor little dear, whose mama knows he is just as smart as every other mama's little boy, weeps and says to his friends: "I never pass. That is the meanest teacher I've got." Why did the child fail? Because there has not been given enough specific work to that individual child that he might understand the English language. We have a little boy from Italy, he cannot be promoted with the class and the child *remains* in the grade. We have many others coming to our doors that know no English and they stay in the first grade. Soon an entire room of delinquents is to be cared for. What is to be done with them? Why employ a teacher at \$709.29 to do the same thing next year and so on through the eight grades. A tremendous loss of citizenship in time and money.

We find great difficulty when it comes to the subject of history. We had up to the last meeting of the Board a history written by a man out West, in which he began with the flowery speech that "Upon one early morning a man of great purpose stood upon a ship, and that ship plowed its way through the sea of darkness," and so on. If our histories stated facts simply, we would have less difficulty in preparing pupils. While these flowery figures of speech add beauty because they enliven the imagination of the instructor, they are a "mill-stone about the neck" of the child who has come to us from foreign shores, or one who hears nothing but his native tongue, unless perchance it be the slang of the street. This problem of reading American

History through the maze of figures of speech, is a serious one. Is there no remedy? We must give the pupil in this cosmopolitan America a book which he may decipher with fewer obstacles and with less fatigue on his part. We must give him words with which he may become readily familiar; words which he may take to his foreign home; words which he may use instead of the vernacular. Kindly urge your Board members, to give the children of this America books which they may handle. Most school books are too voluminous as well as too flowery. When Superintendent Elson came to the city he realized that 10,800 pupils were failing every 38 weeks. He was quick to decide that this was a waste of time and energy and money, and was hindering sociologic progress. He has instituted a plan, now, whereby we have four terms in a year, each term of twelve weeks. Pupils attend the nine months for a regular school year. If they are regularly promoted in their graded work, they need not attend what is called the "Summer session." If they do fail, they are invited—not forced—invited to attend the "Summer session." Teachers are assigned the different grades. Certain buildings have been designated for the experiment, which I trust will be permanent, and the result is that there were over 5,000 delinquent pupils who presented themselves at the doors of the public schools of Cleveland the first day of its opening, to take advantage of this Summer work. The teachers have been very carefully selected with regard to their ability to handle the English language. Here arises the great need of teachers trained in the Speech Arts for the tone of the voice either tires or inspires. A Speech Artist as instructor is master of inspiration. These children becoming discouraged by failure need the ex-

ample of a student of Interpretation. Let the spirit of the Speech Artist prevail and the boy and girl will be held firmly; not by the domination of brute force, but by the power of inspiration. A teacher should never be an animal trainer. She should never hold the position of policeman; she should bear forth the spirit of helpfulness. The child should feel free to go to her with his grievances, his problems, his ambitions. The school-room is the place for fitting men and women for citizenship. We do not care how much arithmetic a man knows, but we should like to have him bring up his family in the spirit of truth. The Speech Artist sows the seed of perfection.

The aim of this association should be embodied in every school code. Cleveland carries this thought of correct speech through the grade schools, into the high-school. There has been eliminated from our schools three-fourths of the written work in English.

It was found that there was too much paper wasted. Cleveland desires to be an economical city. Therefore extended lessons in oral English have been substituted. One written composition a month is carefully planned. We are not making authors; we are not making writers, *but we are making speech artists.*

A boy forced upon his own resources approaches an employer in a slouchy manner: "Say, I would like a job." "What can you do?" "Oh, nothing much. I can do anything you tell me to, though." "Why don't you look me in the eye?" "I don't know." He is dismissed. But when a boy is a speech-artist, he addresses the employer as a gentleman, with force of purpose. The boy is master of himself and we need just such citizens. You go

with your ideas to the Board of Education; you can approach any one of "the powers that be," and if you are a speech artist, there is nothing that your power and your art cannot accomplish.

What we must demand is increased Oral English.

You realize, if you are at all conversant with our good neighbors from across the sea, that the preposition is the stumbling block. Going to school one morning this year, I heard a little girl say: "Charlie, come on in by the table, Ma is half et." That could not be corrected through the written word because the child would put upon the paper the same thought that he had expressed orally. Only by repeated oral drill will these defects be corrected.

We are delighted too, with the dramatization in our schools. Go into one of the rooms and everything seems hurly-burly. Perhaps some of you remember the clothes-pin discipline that was at one time customary in schools; each little spine so rigid, and the fingers clasped, the eyes riveted upon the teacher; no telling where the thoughts were; the impression received was that of perfect order. Today the speech-artist reaches out for better things. She touches the very soul. It is not "Here it is, learn it," but, "What do you know that you can tell me." "Here are forty pupils and I am just one. What can you tell me that I do not know?" They tell you many things. The teacher either makes a mental or a pencil note of errors. A little later, stepping to the board she may say, "What shall I write if I wish to express the fact that you are coming to me?" A little child quick of speech will invariably reply, "I come up by you." The preposition is the stumbling block in the English language. The dramatization is carried out in oratory, in reading and in telling the individual story, in the eighth grade. A

boy is called upon to describe a battle in history. We do not handle figures, we handle positions; we handle a principle, reasons, the topography of the country; the results of a certain action upon the present generation; upon the progress of America; a boy so called upon will rise and in some such way indicate this correctly. This boy calls others to assist him in the telling: "You are Captain So-and-So. Where were you at that time? Why were you on that hill? Why weren't you in the valley? Why didn't you see that position? Why did you go up that mountain when you might have gone around it?" All the children know the subject about which we have been talking. We do not know how many men have been killed. We do not know prejudices, we only know conditions and results. In high-schools it takes the form of materialized dramatic art performances. We have very able teachers and they are reaching the masses through the lessons presented by this dramatic art work. The gentleman yesterday afternoon impressed me as being one of the biggest men it has been my privilege to hear,—the Reverend Clark. He spoke of the great good of dramatization and compared the work of the stage with that of the pulpit. Would it not be ideal to bring to the pulpit not only the interpreter but also the actual dramatization of religious characters?

It has been my good fortune this last year to be assisted by Miss Guenther in giving a series of entertainments to the patrons in the immediate vicinity of a certain school building. We have presented the work of the entertainer, the work of the orator, and the work of the interpreter. Neighbors in any part of the city are as cosmopolitan as the city itself. But everywhere we found attention. At one

of the buildings the principal came to me and said: "My dear Miss Makepeace, we have never had a performance here of any kind but that we have had to have a policeman, and we have always had to ask someone to leave the auditorium. I feel sorry to tell you this but it is a condition, and I do not want you to be surprised." Just at the beginning of the program the principal tilted about on her chair, "Sh-h, Sh-h." I wondered what that meant. There were two rows of boys who had come to have a good time at the expense of the speaker. The first number was well received. After continued applause, I said it was a very great pleasure to be so received by boys, I was glad they had front seats for I felt sure the boys were anxious to show their appreciation. They were soldiers in an instant. The boys were ours. In the same audience a poor dear woman had tramped through the wettest of weather with a baby in her arms and a child clinging to her skirts on either side. The principal said to me: "Oh, that child, (speaking of the baby) disturbs me. I think we had better ask the woman to leave, she disturbs everybody around." I said, "If that little child disturbs anybody I hope they will leave the auditorium." When I was about to leave the hall, the woman came to me. She could not speak one word of the English language, but expressed in German her delight of the work. She had sat during the entire evening with her little babies about her soothed to rest and she had been able to enjoy what her heart had yearned for. Those are some of the great sociologic problems that we have to mitigate and we Speech Artists must rise to the occasion. We must let nothing trifling interfere with our message of good to our fellow-men. I thank you exceedingly. (Applause).

PRESIDENT SILVERNAIL: The Chair has been informed that Prof. Smith has arranged with Prof. Fulton to inaugurate the work of the section on standardization. We understand the arrangement was made by Prof. Smith himself. Prof. Fulton will take the chair.

CONFERENCE ON STANDARDIZING OF WORK IN PROFESSIONAL SCHOOLS AND COLLEGES. CHAIRMAN, PROF. ELMER W. SMITH, COLGATE UNIVERSITY. PROFESSOR FULTON, CHAIRMAN PRO TEM.

MR. FULTON: Prof. Smith, of Colgate University, had arranged to come on to Delaware and spend a day with me, and he and his wife and I and my wife were coming down here together but illness in Prof. Smith's family has detained him. Possibly he may come yet. Now I am going to carry out his plan though he suggested that I throw aside his plan and use my own in the conduct of this standardization work, but I am not going to do that, so if he drops in he can take it up just where we left off. He has divided the question into two classes, one he calls "College" and the other he calls "School." By "School" he means to include all schools that are not colleges; that is to say, the schools of oratory, the high-schools, academies and other institutions not included in the term "College." You are to consider the questions that we are to discuss and you are to fill these blanks and return them to me on Friday and I am to give them to Prof. Smith. While these are being distributed let me say that the most important step for our recognition in the educational world has been taken in the past year, growing out of our own endeavor to standardize the work last year. That was the burden of President Newens' address last year—the

President's address—the standardization of the work. Growing out of that a committee was formed of which Prof. Allen Davis, of the University of Pittsburg, now of New York City, was late Chairman and I was put upon that committee. Now, Prof. Davis has had other work to do and has not advanced us very far in that but a new organization has sprung up—the College teachers and professors in the various institutions in the United States and especially in the Northern States got together at the invitation of Prof. Pearson for the sole object of standardizing the work so that the colleges would recognize our work throughout the country. They held two conventions; one last year which I attended and one this year which I did not have the privilege of attending. Now they have done this work as shown upon these blanks. They wish the Speech Arts Association to add or subtract from that plan and they are going to publish 10,000 copies of the revised sheets and distribute them without expense to us. Prof. Smith has a plan by which he will distribute 10,000 of these in a general way and 5,000 of them will go to 5,000 teachers in high schools so that the united work of the organization and our work will go before these people. When we have revised and contributed to this sheet, the combined work of the two will be turned by Prof. Smith, who is chairman of the Committee on Standardization in this organization, over to Prof. Pearson. This organization is larger than ours. They have a magazine called the "Public Speaking Review." One edition of that has been published and sent out and our great movement has been started. Let us do our part with this organization to bring these matters to the public. We had the honor of starting the thing ourselves and they have the honor

of pushing it further. Now this is what we want to do first. The first point you will find on the College sheet is this: "Oral English is used in these questions in lieu of the various designations for oral discourse, public speaking, elocution, debate, etc." We may decide to change that term. I think we should change that term simply because it does not bring the issue squarely enough before the public if we call it "Oral English." What we really are after is "Public Speaking" and that includes private speaking because there is no school that teaches public speaking that does not teach conversation. This might confuse us a little too much perhaps as merely English work. We do not wish to become a part of the English Department in college life. The very doom of our work has been sealed often by making it a part of the English Department. So we should come squarely up with the issue that our people in high schools and colleges be taught the art of public speech—that form of usefulness which we recognize as a necessary part of a liberal college education. However, more or less has been said about it at conferences so this Committee may have had reasons for calling that Oral English. We are to weigh what we may have to say and see whether we shall substitute something else for that word. Prof. Smith in his letter gives the impression that we should change the word. Now what is the wish of the Association with regard to it? Shall we consider some of these points today or shall we simply start you and let you consider them tomorrow? Let me say in passing with regard to question No. 8: "Would you approve the following method of examination, etc," that I think we can improve those a great deal because there are some things we can add to what

has been done. Then we will have to make a motion to make a composite report of the whole thing. You have a question here: "How many hours per week are required of each instructor? With classes? With individuals?" How much time shall be given to students per week? A college graduate requires 2 or 3 hours preparation for one hour of recitation.

MRS. DAVIS: Some require five hours preparation for one hour's recitation.

MR. FULTON: But I suppose we may say the minimum is two hours preparation for one hour of recitation, and generally three hours preparation for one hour's recitation. Suppose we follow out Prof. Smith's questions and take them up one at a time. I will ask then for your thought in regard to the use of the word "Oral English." That is the first question. Shall we use the word Oral English in place of public speaking, elocution, debate, etc. Of course Elocution and Debate are Public Speaking. Public Speaking is exclusive work. To get both you may put the motion on Public Speaking and then discuss it. The chair is ready to receive a motion.

MR. BARBOUR: What is the objection to Oral Debate?

MR. FULTON: Let us get a motion before us and then we will discuss it.

MR. BARBOUR: I move, Mr. Chairman, the term first used by this Public Speaking Conference—"Oral English"—be the word adopted.

MRS. DAVIS: Seconded.

MR. FULTON: It is moved and seconded that the term Oral English be adopted as the term. Now we have the question before us and we come to the discussion. Anyone wish to discuss the matter?

MR. SILVERNAIL: In reading and speaking this term has been used a great deal by state conven-

tions; by the New York Teachers' Association, and the Speech Arts Association, but the General Association of Teachers in New York State adopted the word. They use it; it is understood. It is being considered by the Board of Education and it is a comprehensive word. Oral means, of course, debate, and they want to cover all that they can by the term. Public speaking is a very small part of it; very little is done in our schools.

MRS. DAVIS: I happen to be the only member of the Public Speaking Conference who is present here and I may be able to tell you just a little bit about the term Oral English. There is no special discussion as to the use of the term. The motion was made after conference that a committee on college entrance requirements in Oral English be appointed. There was no discussion upon that at all, and if anything came up in Prof. Smith's mind since that time, I cannot see how this Association could possibly have the right to make the change. This Association could appoint a new committee of its own in cooperation, but even Prof. Smith who is Chairman of this Committee on Public Speaking Conference matters himself, has no right to suggest a change that might be ratified by this Association, although he can very well work with the National Association and all State Associations. Furthermore, in regard to the term "Public Speaking": It is a very manly term and I suppose that is the reason I object to it. I teach Elocution in my school where it has taken me two full years to inoculate in the minds of the school the idea that there is such a thing as good speaking in our every day conversation. Public Speaking means everything but public speaking,—at least at the end of this year I have succeeded in having my principal so converted to the idea of

Oral English that he is going to come around and is telling students they must improve their Oral English. As our President has said, the term Oral English is now being agreed upon as a substitute for that good old-fashioned word "Elocution." I confess it appeals more to the average principal of a school than the word Public Speaking and it covers the ground for both the boys' school and the girls' school as Public Speaking does not do. I find in my conferences with the men of this committee that, as shown by a question here, the idea of public speaking means to them the teaching of boys in a boys' school the speaking of the English language, and it is buried so far as pronunciation, articulation and enunciation are concerned; but the matter of diction, the choice of words, belongs to the Department of Written English, the Department of Language and Literature and not primarily to the Department of the Spoken Word. That again is a reason why I object to the term "Public Speaking." The idea primarily is to make orators, therefore you care not—as in question No. 8, section a,—you care not how well the boy can frame his sentences so far as his words are concerned or how he pronounces. Question 8—"That he be handed a narrative involving some development of thought as he enters the room and after he has read it be required to make an oral paraphrase." That has nothing to do with us as teachers of the spoken word. Its object is to ascertain what are the best types of synonyms. That belongs to the Department of Written English. That again records my reason for objecting to the term Public Speaking because of what that term means—would mean to our work—as I find it mentioned here in the Public Speaking Conference. Therefore again I say I feel this Association has

not the right to change the term which is on record in the minutes of the Public Speaking Conference as the recommendation of our Committee.

MR. FULTON: Let me state Prof. Smith's suggestion upon that particular point. We will not change the term the Committee have fixed upon but he says that he himself is going to send out 10,000 circulars to the English papers advertising a little book of his and another 5,000 in a similar manner with advertising matter to teachers in the high schools. Now he says here that we will bring up this matter of Oral English for full discussion. There will likely be a difference of opinion on this point; and then he says he should be glad to print them off in the form the Speech Arts Association recommends. It does not change anything else on there; it simply adds. Would it not be well for us to have the whole thing included and to add to the others instead of simply adopting that one word "Oral English" ourselves? We simply add that so as to be inclusive. The point is that we should not use a word that might confuse those entering a college course, and in the second place, in the English Department, not to change the name of the Department of Public Speaking and Expression ourselves. The Ohio State University had a department of Elocution and Oratory when I was there. I resigned and they had my work put in the English Department—no doubt it is a part of the English Department—because they have none at all now. They have one man who has helped out and he coaches the boys in debate once a year.

MISS LOUNSBERY: In New York State our educational system is under the direction of the Board of Regents in Albany. The subjects in our public schools are standardized. A boy can leave one high-

school in any city of the State and enter upon the same course in any other school in the State, and our superintendent is advocating now more work in Oral English. I just wanted to say that that move is doing things in our State. They are going to require more Oral English in the high-schools.

MR. NEWENS: I am in favor of the use of the term Oral English for the purpose. The term "English" alone has been used and is still used to designate a department in the schools and colleges which has to do with written English and literature, and the attempt of this Association and the Public Speaking Conference, is to establish a speaking English requirement along with a written English requirement, not to supersede that, not to pull it out, but to establish an Oral English or a Speaking English requirement co-ordinately with a written English requirement. There is no better term to use to designate exactly what we are trying to do than the term that is used here—Oral English. In fact I would go so far as to hold to the idea that our Association is an Association for the advancement of Oral English, which is synonymous with the present name of the Association, which simply refers to the several arts of speech. Let us not change this; let us not make any recommendation upon it other than to sanction the term that is already used, because it means much to the educators who are familiar with English and it is more easily designated by them with the written English.

MR. FULTON: I do not want to say too much on it as Chairman but what are you going to do where we are teaching the sciences? You may as well say debate is oral logic, written logic and spoken logic;—written English and spoken English,—if they adopt any term and you do not use English. You

set back a good deal the idea of intercollegiate debate when you say it is simply Oral English. Logic is the great thing in argument, English the least in size. The proposition before us is that we use the term Oral English and do not make any suggestion of any other form. All who are in favor of that motion signify by saying Aye. Opposed, No.

(Motion carried).

MR. FULTON: Let us go to No. 7, "Would you welcome a college entrance requirement in Oral English? If not, why not?" That is to say, will you require students to have had some of this work just as you would require them to have a certain amount of Latin, Greek, Mathematics, etc. Would you put it on the ground of other studies in that they must have a certain preparation before they can enter college as a Freshman? There is this to be considered in these very studies of Latin, Greek, Mathematics, the Sciences, etc. There are numbers of teachers of these branches in our high schools but there are very few teachers of Oral English. Suppose a student comes from a high school where they do not teach it, do you mean to say they can keep him out of college on account of that?

MISS LOUNSBERY: The colleges require that the high schools teach good English. Is it not the tendency in our work in the colleges to have certain oral examinations when students present themselves, to see how much they have learned—whether they have acquired a closer and finer general personality? Is not that a growing tendency in their work toward Oral English? That is, they are saying that a man who will pass an examination is sometimes not ready for college, he has not enough general culture.

MR. NEWENS: The question is: would you sanc-

tion such an examination? I think we would all sanction it. For the most part the colleges decide for themselves what the requirements will be for entrance and the high schools follow the demand of the colleges. If the colleges require an oral English entrance examination the high schools must live up to it and meet it just as they have done in Mathematics. There was once a time when one could enter a college without any higher mathematics,—without Algebra. He cannot do it today. The colleges have made the demand and the schools have met the demand. It is an easy question to answer if you will look at it in the light of the history of college entrance requirements.

MISS ADAMS: I want to call your attention to a practical condition that I know to exist in the City of Cincinnati in regard to the relation of our high and secondary schools to the universities. In our high schools there is a department, a distinct department of elocution, and the only honors now that go to the graduating classes is the privilege of attending at commencement, and strange as it may seem, with this work from which they are graduated, the same as they are on any of their other studies, it is the only one that is never demanded as a college entrance requirement, or in which the grades make no difference in their standing when they enter college without examinations. There is something known as a specific department which is growing in strength, a thing that admits co-operative work in colleges and in the shops. These men are all required to take Freshman English and that is all. They are the strongest men we have in any other department of our English work. As Miss Makepeace says, the young man who can stand out—has been a model

as a man—has a better chance than the slovenly workman, and it is here at the beginning that we are trying to train men for the University although there is a question of some entrance requirement, some training in Oral English, not necessary in the Department of Oratory. Anything that will further speech is a matter well worth while.

MR. SILVERNAIL: I would like to make more clear my suggestion of a moment ago that the English section of the New York State Teachers' Association have followed out all this. They have teachers of English in one section by themselves; they have teachers of Mathematics and Greek by themselves; they have a Music section. The English Department has taken the matter up very seriously. Their last meeting was held in Rochester and I was invited to speak before them upon entrance examinations in that state, so that it must be working down through the whole system of public school education. There were members of the Board of Education present; principals of schools were there and superintendents of schools and there is a growing sympathy with this idea of systematic instruction and standardization and more serious requirements in the departments of Oral English in all its branches from the bottom to the top, for all children of New York State right on up through the great colleges, and we are right in line with that organization in initiating this movement. Our State Association of Elocutionists was very cordially invited into that Association. Very soon if desirable there may be an affiliation of this national association with the National Educational Association.

MISS LOUNSBERY: Just a word from the viewpoint of the teacher: I have received letters from almost every boy I have ever taught who has gone

to college, telling me how valuable this work was to him when he entered college and of the better opportunity the boys in college have who have been through this work in the high school, and the advantage they have over boys who have not had that work—though he did not know how to appreciate it when he left high school, not until he got into the college.

MRS. DAVIS: Superintendent Maxwell of the Public Schools of New York City has just ordered the teaching of Phonetics in all the English high schools and his high school teachers of English are scurrying around because they do not know anything about Phonetics, and they are scared stiff because he demands it taught in New York.

(Adjournment.)

Wednesday, June 28, 1911.

MORNING SESSION, 9 O'CLOCK.

General discussion of miscellaneous questions asked from the floor and found in the Question Box. Chairman, Prof. Robert I. Fulton.

MR. FULTON: The first question is: "If a person is born and raised a Southerner and expects to teach or go on the platform, should he try to get entirely away from the Southern accent?" That is a good question from this section. I had that experience myself. Born and reared in the Old Dominion it is said that I said "maountings" and I spoke of the girl in the "callyco" dress. I do not know how it happened to change. I did not try. I did not make a study of changing my pronunciation or my colloquialism but somehow or another it drifted into perhaps a more cosmopolitan accent. The question is what shall that person do to attempt to change the Southern accent?

MISS LOUNSBERY: Being a Northerner, and never having been in the South, I am always delighted when I hear a Southern speech. I will go miles to hear one.

MR. FULTON: Is it really mere accent? Is it not something else that is characteristic and beautiful that overrides the mere accident of pronunciation? The Southern voice, of course, is reputed in our country and nothing that will affect that melodious, elegant tone should be attempted. However, any technicality of speech, be it North, South, East or West, which draws attention to itself, in itself, should be obliterated, and therefore my answer to the question is to merely correct those little habits

of pronunciation that draw attention to themselves and thus draw the mind of the hearer away from the thought. Not in any way would I make the Southern voice a Northern voice or the Northern voice a Western voice, but merely to obliterate and take away from the ear of the hearer any peculiar pronunciation that draws the mind of the hearer away from the thought.

MR. BARBOUR: Then following that out, if I wanted to give a recital say, in the Bowery, I would have to give it in the "Bowery" language. The point is to have correct speech wherever you are but to have your pronunciation in no way so that it will in itself draw attention to itself.

MR. HARRIS: I would like to offer a suggestion somewhat in sympathy with the suggestion of the chairman. I should say that we should not attempt to change any of those discrepancies, any of those technicalities, so long as they do not mislead us.

MR. SILVERNAIL: We had in the Rochester Theological Seminary a young Irishman with a very rich voice and fine personality and a very pronounced foreign accent. Dr. Henry C. Maybe, one of the most eloquent preachers of the present generation, sat with us when the young gentleman came before the Faculty and after he had finished his statement, Dr. Maybe turned to me and said: "He has a fortune in that brogue." The whole subject of foreign accent is closely connected with what has been said about calling attention to one's self. I believe we should give more importance to the thought of ambiguity. Whenever a foreigner has an accent that would render him unintelligible I advise him to study the English speech. What is right anywhere is right everywhere. I would not advise a Southern reader to cultivate a Northern manner in

the North any more than in the South. We have a standard of speech whether you are found in the North or South and anything that draws attention because it is contrary to our conversation ought to be regarded as wrong anywhere.

MR. FULTON: A little boy from Richmond was visiting his cousin in Boston. I stopped to talk with those boys and get their pronunciation. The little boy from Boston said: "Come on, let's go to the 'Pawk!'" The little boy from Richmond said: "Oh, don't let's go to the Park."

MR. BARBOUR: In Boston where we held a convention one year, I was introduced by a gentleman as Mr. "Bawrber." He said he was stopping at the "Pawrker" house and a lady said: "Now, if such people came to the South, I wonder whether they would notice the slighting of the r's. "And then we have to contend with "lawr" and "idear" so much in our college. I wonder if the Southerners would not notice that. Also "boid" and "woim." My answer is that anything that calls attention to the pronunciation should be corrected. Take for example the slovenly pronunciation of the word "gov-ment." We have to contend with that in the South. We have it also in the North. So many college men even will say "gov-ment" instead of "government."

MR. FULTON: The next question is closely allied to what we have been discussing: "What should be the attitude of our Association regarding the simplified spelling movement?"

MISS MAKEPEACE: Mr. Chairman, it seems that the wisest thing to do would be to accept it because these people have spent years upon this subject and we know that a time is coming when we may see its adoption. Although the roots of the words may not be disturbed in the minds of our students yet,

I do know that everything points to this change. It is being accepted in the public high schools and in organizations. The Speech Arts Association could not, with that in view, do anything but accept it.

MR. FULTON: What has Prof. Harris to say on that subject?

MR. HARRIS: Mr. Chairman, that is my question. Will somebody else speak about that? What shall be our attitude? Miss Makepeace struck a key-note there. Should we not pass resolutions or something that will ally us with the Bureau of Simplified Spelling?

MRS. DAVIS: The elimination of unnecessary letters simplifies pronunciation. It comes to the child's mind more directly and quickly—the sound of the word—and for that reason we should adopt it. I am heartily in favor of the reform in spelling.

MR. FULTON: Could we then place ourselves on record as favoring this movement merely as a record without discussing it further?

MR. HARRIS: That was my idea in asking the question, Mr. Chairman. I have had my attention called many times to it and as Mrs. Davis has suggested it has so much to do with aiding the child to better pronunciation, therefore it is proper for our organization to have some recommendation on it.

MR. FULTON: The chair is ready to receive a motion. (No motion offered.) The next question is: "Should we favor the system for making pronunciation adopted by the N. E. A. Committee at Mobile?"

MR. HARRIS: Unfortunately what seems to be a very important question has been involved in the publisher's wrath. We have in this country three

dictionaries that are in general use and the systems of marks differ individually, but at Mobile the Special Committee that was appointed at the last meeting of the National Educational Association adopted a system that was worked out by Prof. Marsh, I think, and is almost identical with that used by the Standard Dictionary.

The International people have prepared a protest and printed it and they are sending it out broadcast over the country. The Century people are also writing about it because they think it threatens the sale of their publications; but the recommendation was honestly made by the Committee at Mobile and will be acted upon this year at San Francisco. As to the advantages of the unification of diacritical marks, I see no use for more than one dictionary in this country, but if we do have the three, the marks will still stand and the student who learns one system no matter what dictionary he possesses, if it be an American dictionary, will be able to study out the pronunciation of his word when he sees it spelled out in the diacritical marks.

MR. FULTON: The next question is a large one: "What is the relation of breadth of culture to special work?"

MR. HARRIS: Mr. Chairman, to be clear, does breadth of culture mean education—collegiate education?

MR. SILVERNAIL: Mr. Chairman, The question has a very pertinent bearing upon all our work. It is anything that makes a better man, that develops a deeper intellect, broadens the appreciation, changes narrowness of vision. The broader the culture one gets, the better the education, the greater the familiarity with literature, the greater the familiarity with life, the greater the power to de-

velop energy. Too much emphasis cannot be placed upon the necessity of breadth of culture for any special work. Mr. Murphy, the champion high jumper of the world, gave an exhibition jump in the annual Y. M. C. A. meet in Rochester. I had a conversation of perhaps half an hour with him and he said he had to develop every muscle in his body in order to be able to give that jump, and we have to develop every muscle in our minds, so that it touches all parts and places.

MISS MAKEPEACE: The great thing is generalization before specialization. I think that answers the question.

(Section adjourned.)

PRESIDENT SILVERNAIL: First on the program is the paper, "Oral English, a Requisite for College Entrance," which has been prepared by Prof. Elmer W. Smith. He has sent this paper to Prof. Fulton who is acting as his substitute till he arrives. The paper will now be read by Prof. Fulton.

PROF. FULTON:

A few Sundays ago a venerable ministerial friend of mine preached a sermon on this simple, homely text: "Ephraim is a cake not turned," and he explained that the figure meant that the spiritual life had not penetrated and transformed the life of the people of Ephraim, making it consistent and wholesome, as the heat chemically transforms the substance of the cake that has been turned at the proper moment. I said to myself, here is the figure that says just what I want to say about the condition in which the great majority of our students are set adrift upon the world today. They are of little use to society because they are cakes not turned, they are raw on one side, they have a vast deal of information, some of them, but it is unor-

ganized, chaotic, untested by the light of day. They are raw and the world refuses to put its teeth into them.

Naturally, then, we hear complaints that education does not educate, —does not produce efficiency. Far be it from me to attribute this complaint to any one cause. The causes are many, resulting from the general trend of things social as well as educational. There has been a gradual breaking down of some of the strongest forces in our social life; a loosening of the old social tendencies and traditions which meant so much for education and culture in the early days of our national life; the relaxation of religious convictions, and the dissipation of a community code of conduct; the transference of the authority of the home to the school, the urbanizing of the village, and even the country life; the flat mania; the herding tendency of the vast horde of immigrants from Southern Europe; all these changes have marked a general loss of dignity in conduct and speech; and worst of all, we have given up trying to be dignified in speech as well as conduct, and from the college president down we readily give way to the language of the street, the race track, the athletic field, and all the rest of the places where language is manufactured. A semblance of dignity remains to written speech, but it is a semblance, merely. The industrial and social revolution which we have experienced has been written large in all our national life. It would be surprising indeed if it had not affected our national speech. Doubtless others will differ with me, and even you who are the closest observers of this particular phenomenon may not agree with me; but I am going to call it decadence in speech. The dignified courteously spoken gentleman of our

grandfather's generation is as rare and hard to find as a genuine piece of old furniture, but when found he has the same kind of price mark upon him. We instinctively take off our hats in his presence. We take them off in the same way but rarely to anything else.

This flavor is not due to length of life but as Cordelia Comer has said in her *Letter to a Rising Generation*, "to the lights by which they lived." These lights are extinguished. We are living by different lights, lights from unrecognizable sources, and so many of them that they are like the thousand candled dome to the old, mellow, cheerful blaze of our friendly lamp. Amid all this shifting of lights our mother tongue has lost its authority.

Should any of your friends be skeptical of this, I will take them with me to visit school rooms, in good schools too, as schools go. We will go to the mathematics room, to the foundation of things scholastic as it is supposed. With every mark of reverence for mathematical laws, you will find scant allowance made for language laws. No attempt at precision of statement or accuracy of phrase, or even at barring the language of the street. By the very looseness of the talk the mathematics room denies the authority of the English teacher. Should the English teacher treat the laws of mathematics in the same way he would lose his job before the sun went down. I will take your friends to science rooms and history rooms where the same thing occurs. There is no pretense of giving the English language or the English teacher a square deal. What can change this condition of things?

This condition exists because several other things have happened. The most important of these is the

abandonment of careful, regular, day-in-and-day-out, year-in-and-year-out exercises in oral translation of the ancient classics. When we think of two such exercises every day, one for Latin and another for Greek, covering the periods of preparatory school and college, and then put over against that picture the present day science recitation with questions and answers, we cannot wonder that our boys go from college today unable to express themselves. There was a training in the choice of words and correct phrasing in the earlier discipline, that was equal in importance only to the knowledge acquired of the sources of the language. While there are, of course, very large gains in other directions, neither the knowledge nor the power that comes with this discipline are in any way replaced by the exercises of the science or the modern language classroom. Here, then, is a total and final loss, due to irrevocable changes in our educational methods. What is the remedy?

Add to this the further loss by written reports, written recitations, written quizzes, and we become aware that the oral work in the schoolroom is reduced to a minimum. This has come about innocently enough from the necessity of covering a larger body of subject matter with a larger class of students. And up to date it has been supposed that the practice in written English was a complete solution of the problem of acquiring the use of the mother tongue. A visitor to my class in Interpretation of Literature a few days ago, paused after the class was dismissed to say: "I like your method of conducting a recitation." "I am glad of that. To what in particular do you refer?" "You require a man to get on his feet and discuss the topic without assistance. In our college we never have to

rise from our seats and we only answer questions." In my answer, I hope I was not unkind enough to reveal my astonishment. I asked why he liked that method. "Because it makes a fellow talk on his feet." The incident started me on a train of investigation in my own college, and I was surprised to find to what an extent the practice is the same there. It would be interesting to know how generally the old fashioned practice of requiring a student "to talk on his feet," as the boy put it, has been abandoned. My familiarity with the schools of New York State leads me to believe that it is pretty general there. That all means that the matter of Oral English is being left more and more to the care of a special department in which we shall "dig again the wells our fathers digged" to use an old prophet's phrase. When the enemy passed over the land of Israel, they thought it good "sport to fill up those mighty wells that meant so much to a thirsty people, and when Israel came again into possession, they had to "dig again" those wells. That is about what we must do after our good friends, the reformers in education, have passed over the land. We must go back to the old deep wells that are springs eternal. But as usual an American commercial figure will serve the purpose better than the classical Hebrew. We must re-open some of the old mines that were closed because they could not longer be profitably worked, for now, with the advantages that science offers, they have new value for Society.

In the next place, Oral English tends to correct thought processes if they are faulty, and in the mind of youth especially, to correct mental content. We need only to recall our own experiences, to realize how many things the mind of youth gives birth

to that will not stand the light of day. In certain forms of oral exercise these will invariably find expression. The youth is surprised to find how the idea looks when it becomes an objective reality to him; or if he have not the ability to see his own blunder, his fellows will soon make him conscious of it; if they do not his teacher can. The man or woman who matures in the nooks and corners of the mind, ideals and prejudices that have never been tested in the open day and carries them over into maturity becomes the eccentric or the recluse. Exercise in Oral English tends to correct the form that mental content takes.

In the next place it helps to classify the mental content. If the mind were a cistern and could be filled as cisterns are filled, I could say it in this way. An unused cistern never yields clear water. You can pump and pump and yet get nothing but mud. But the mud once removed, regular use will keep the water clear. Wise exercise in Oral English will help to do the same thing for the mind of youth.

And then it confirms the mind in things that it knows. In the final analysis, is this not education,—to know what one knows, and to know why he knows it, and to know the limits of that knowledge? In other words, oral expression is one way of learning one's power over his acquisitions. And while this heightens his feeling of intellectual achievement, it also puts his conceptions into proper form.

To co-ordinate, to correct, to classify, to confirm—are these or are they not matters of educational value? These terms represent what Prof. De Garmo calls "the efficiency of the liberated tongue." Principles of Education P. 407. Let me quote further

from the same paragraph; "Here is one great source of the difference everywhere felt between the educated and the uneducated man, even though by native endowment they may be equal. The educated man thinks and speaks clearly, definitely, concisely, making distinctions where they should be made, qualifying where qualifications are needed; he knows what an argument is, and when it is conclusive, concerning any matter with which he is acquainted; and he has an appreciation for the subtle, artistic, and the refined, which he never could have had had he been linguistically uneducated. The need of college entrance requirement in Oral English is emphasized by the last report of the Carnegie Foundation president, who observes that the high schools send students to the colleges for entrance who are not only disgracefully prepared in written composition, but who are not able to speak acceptably. Now, no one would maintain for a moment that it would be better for a boy who could not talk well to go back to the farm than to spend four years in the company of people who use the English tongue fairly well. And the aim should not be to shut any one out of college. But the effect of a college entrance examination would serve greatly to emphasize the need of coherent speech in the minds of the students, and send them into oral English courses. As it is now, men who enter deficient in this are the ones who dodge these courses, and they go out as badly prepared as when they entered, with the added increment of a choice assortment of college slang.

But greater than this would be the influence upon the school that must prepare its pupils to clear the bar. With the present sensitive conditions of the schools to college requirements, we should

find the work systematizing and standardizing itself very rapidly upon the incentive of a college requirement, even though admission had to be by certificate rather than by examination at the college doors. From the coaching of a few promising declaimers or budding actors merely, we would soon have graded work of a comprehensive character. Beyond question too, its influence would be felt further down where children are merely taught to read, with little or no attempt to rid the thousands of their foreign utterance. It would also have the effect of requiring specialists for teaching oral expression.

After this is said, the question will rise in your minds, "Is not this too big a step to try to take?" Ought not other things such as standardization to be attempted first? As a matter of fact the heaven has been working longer in this lump than some are aware. Three years ago the English Teachers' Association of New York State appointed a Committee to approach the State Regents and the College Entrance Board on this very matter of Oral English requirement for graduation and college entrance. Since that time the English Syllabus has contained the statement that the aim of the course is to develop efficiency in written and *oral* English. That was a small wedge, but it was a wedge. I am familiar enough with the schools in New York State to know that since that time a very decided dissatisfaction has developed with the results obtained from the written English courses. This is reflected the country over as is shown by such a report as was recently issued by a committee appointed by the Modern Language Conference. This is a sentence from the report: "Under present conditions the results of English Composition teaching

in almost all schools are unsatisfactory, and the the subject of general complaints." On the other hand experiments in Oral English are being carried on in both schools and colleges. I know of one college where a considerable part of the composition work is carried on orally, and according to report with most satisfactory results. I know of high schools in which the departments are coming strongly over to oral work.

Now it would seem that the phrase "Oral English" is to be the "Open Sesame." If we called it Elocution we should find the door slammed in our faces. If we call it Speech Arts, the best of them won't know what we mean. If we call it Public Speaking we will be tolerated with mild cases of delusion. If we call it Oral English, we will be welcomed with open arms. Harmless make-believers, as we are at times, to some extent, I think we are willing to dress in any reputable way that will cause a welcoming. So let it be Oral English if it must.

After all, perhaps, the phrase Oral English expresses more nearly what the public is demanding than the word Elocution, or Public Speaking. It means efficiency in the use of the mother tongue, not for purposes of entertainment or even oratory, but for every day purposes for which we send our boys and girls to school and college. This demand once fairly met, we may expect a constantly rising demand for a higher degree of artistic efficiency in all forms of public speech.

Another consideration throws light upon the report before referred to, that to attain proper standard of efficiency in written English we must give the teacher a volume of manuscript that takes effort "two and a half times beyond the limit of physical

endurance." The way out for the English teacher, may be the way in, of the Oral English teacher. If so, let us modestly enter this lowly gate. The conquest of the great missionary fields is not by troops mounted in golden chariots, but by the very humble men holding in their hands a very ancient book.

Taking our cue from those great men we shall find the gates opening before us. One of the greatest Eastern colleges,—I do not wish at present to disclose the name,—at the suggestion of the Committee on Oral English Requirement appointed by the Public Speaking Conference at its last session in New York, it at present formulating a plan for examining its hundreds of entering students in Oral English. Other lesser institutions are considering the matter. My appeal is that you all get behind this movement and quietly and wisely, by every form of publicity, and by advocating it in your own schools and colleges, help to mould public sentiment on this matter. And if the Committee on Oral English Requirement can assist you by correspondence or by furnishing speakers for your conventions, it is yours to command. (Applause.)

PRESIDENT SILVERNAIL: Our next number comes very appropriately and effectively after this. It is with some pride that I introduce the speaker of the morning. Some of you may have had the privilege of attending our Association in Rochester where Miss Lounsberry covered the question by a similar paper at that session, and it is with a great deal of satisfaction that I introduce Miss Lounsberry, one of the charter members of this Association who will present at this time the topic: "What ought to be Required in Oral English for High School Entrance." (Applause.)

MISS LOUNSBERY: *Fellow members*: This paper was written for a State Convention and was just a stone along the line of the logical work that our Chairman is trying to outline for standardization in our schools. I am afraid it will not meet conditions in other states, but it was written on my own idea of what was needed and required in our own State in our own public schools.

When our worthy Chairman of the Literary Committee asked me to write a paper on the subject "What should be the requirements in Oral English to enter High School," I felt that to do so would be setting my lance at rest and tilting against windmills, inasmuch as requirements in Oral English for graduation from High Schools were conspicuous by their absence. Then our chairman asked me if it would be easier to word the subject "What I wish boys and girls to know in Oral English before they enter High School." Wasn't that an entrancing, intoxicating and fruitful theme? What I would like boys and girls to know in Oral English before they came to me in the High School for further instruction. At once I closed my eyes, rubbed my Aladdin's lamp and built the most colossal and magnificent castles in Spain that were ever erected in that delightful realm of the imagination. But alas! like all such structures, they dissolved, faded and left not a rock behind when I awoke from my dream and realized that as long as I dwelt on this material physical plane, I must, in vulgar parlance, look out for Number One, for if my boys and girls were in reality as gifted in Oral English as those who sprang into being when I wished and rubbed my lamp, I would have to look for another position as my services would no longer be required or *necessary* in the High School. So reluctantly I left the land of

wishes and dreams and confronted a "*condition*, not a *theory*." When I recovered from the shock of the contrast—which was great—I proceeded to construct an outline for High School entrance in this most useful and necessary branch from my knowledge gained from painful and weary experience of what they did *not* know, and what seemed to me perfectly feasible and practicable to be taught in the grades.

In looking over the syllabus of work required in the grades and in the elementary schools of New York State, we find that a certain amount of work in Oral English is required. If you will examine the daily programme of work in the various grades of our public schools, you will find that a certain time is set aside each day for teaching *Reading*, *but*—and this is a large *but*—in homely phrase, "The proof of the pudding is in the eating." When one judges by *results*, we are nearly forced to the conclusion that Reading is a lost Art indeed, or has sunk at least into a state of "innocuous desuetude."

Carlyle said that the most a school can do for a man is to teach him how to read. Our former State Superintendent of Public Instruction, the Hon. Charles M. Skinner, said, "Oral reading is a severe test of one's powers of comprehension and as such it has a distinct educational value in all grades from the lowest to the highest. No other work done in the schools has such possibilities of lasting good as that of reading." Such examples might be multiplied ad infinitum, but to do so here would only be carrying coals to Newcastle. We are confronting a *condition*, and a hard one—how can it be remedied? We are all agreed that Reading is an Art—a Fine Art and a most difficult Art, and to produce such students of Oral English as the boys and girls who

dwelt in my castles in Spain, would require an Artist in Expression in every grade from the primary to the High School and the time for that is not yet ripe—but reading is also a science, and I claim that a good artisan in every grade could lay such a solid foundation, that when High School was reached, the teacher of Elocution (if there should be one) would then have time to build thereon a structure, which would rival if not eclipse my imaginary castles in Spain. As it is now so much time has to be taken in correcting faults formed in the grades and in teaching essentials which could and should have been taught in the grades that but little time is left for work in the higher forms of expression.

Before entering High School a pupil:

1. Should have correct habits of bearing and posture.
2. They should have a fair knowledge of phonics.
3. They should be able to articulate and enunciate well and easily.
4. They should know how to breathe properly.
5. They should know the diacritical marks so as to be able to pronounce a word correctly after having looked it up in the lexicon.
6. They should have a fair vocabulary—and would have—if they knew the meanings and had command of the words in use in their various studies from the primary grades up to the High Schools.
7. They should be able to express their thoughts however primitive in clear, concise English.
8. They should be able to give the thought expressed in groups. We think in groups not in single words.
9. To sum up, a student should be able to grasp the thought for himself and give that thought in-

telligently to others, in any literature suited to the mental development of a student who has had eight years of work in our grades and has passed the examinations required for High School entrance.

In making this simple outline, I do feel that an Herculean task is imposed on our already over-burdened teachers. As I said before, a certain time is allotted on the day's schedule for Reading. In our own school it is apportioned thus:

- 1st grade—A Class—30 minutes.
- 1st grade—B Class—30 minutes.
- 2nd grade—A Class—30 minutes.
- 2nd grade—B Class—30 minutes.
- 3rd grade—A Class—30 minutes.
- 3rd grade—B Class—30 minutes.
- 4th grade—A Class—30 minutes.
- 4th grade—B Class—30 minutes.
- 5th grade—A Class—20 minutes.
- 5th grade—B Class—20 minutes.
- 6th grade—A Class—15 minutes.
- 6th grade—B Class—15 minutes.
- 7th grade—A Class—15 minutes.
- 7th grade—B Class—15 minutes.
- 8th grade—A Class—15 minutes.
- 8th grade—B Class—15 minutes.

Not a great deal of time each day, to be sure, but in the aggregate much. Now I claim that that amount of time intelligently employed under a competent instructor could in the eight years bring about the desired results—but right there is the "rub." You all know the old recipe for a rabbit dinner began with "First catch your rabbit, etc." So here we must first secure the competent instructor in reading. Judging by results, he seems to be non-

existent in the grades. Now no one can teach reading who cannot read himself.

No Board of Education would think for one moment of engaging the services of a teacher to teach arithmetic who could not work a problem in long division, compound interest or mensuration, but that same teacher is expected to teach reading when he cannot read a paragraph in the daily newspaper intelligently.

There is the condition to be met and I can assure you it is not a theoretical one. As before stated, I formed my outline of what ought to be required in Oral English before entering High School, from my experiences of what they did not know and what is fundamentally essential before they can undertake the higher forms of expressive work.

I was asked to give an outline of what ought to be required and not to suggest any remedy for existing evils, but I may again enter my plea that we strike at the root of this matter, not be content to lap off a few branches here and there. We must get this work on a better basis, a firmer foundation in our educational system. Our Normal schools are not turning out teachers who can read intelligently, let alone teach reading. Why are they not? All educators agree that reading is the foundation stone of all wisdom, intelligence and culture, that it is the key which unlocks every door in the temple of learning, then why, oh! why are they so negligent about its being properly taught in the schools of our great Empire State.

Three years ago, Mrs. Davis, as Chairman of the Literary Committee of our State association of Elocutionists, tried to bring this matter before our State Commissioner of Education by asking him to suggest a teacher of Reading or Elocution in one of the

Normal Schools of the State who could best represent the work being done in these branches in the Normal Schools. The result was that we were all delighted and edified by one of the most inspiring papers ever given before our Convention, but—here again a big but—the learned Professor whom we all enjoyed so much did not teach Elocution or Reading or Oral English—however you wish to term it. He taught and teaches literature and must be a most inspiring teacher. He presented us with the most deightful theories. He dealt in paradoxes, aphorisms, and epigrams, he thrilled and uplifted the hearer and made one feel that if he wished the best instruction in the great art of Expression, he should at once enroll as a student in that particular Normal School, but unhappily, or happily, as it may be considered, I happen to know more or less of the *results* obtained in that same school and they certainly are not commensurate with the beautiful theories promulgated.

It is so easy to theorize and so hard to do the practical necessary work—so much easier to construct my beautiful castles in Spain inhabited by my embryo orators, than it is to give daily instruction to large and oft-times unresponsive classes, in the things I have enumerated above as essential, i. e., physical culture, phonics, correct breathing exercises, knowledge of the diacritical marks, a fair vocabulary and correct English at their command—to teach pupils to grasp the ideas contained in the words, not the words themselves—to *get* the thought and intelligently *give* the thought—in other words, to teach them to *read*—“A consummation devoutly to be desired.” (Applause.)

MR. SILVERNAIL: Here we are down at rock bottom with our feet on it, our experience back of us

and our work before us. Let us do something just now and take up the rest of the ideas.

MISS THARP: Mr. President, may I presume to ask Miss Lounsbury a question? Would it be practical to put on supervisors of Oral English in the public schools? Many teachers know very little about Oral English and yet are supposed to know. I don't know much about the city schools but have wanted to know whether more teachers—supervisors of reading—were not required in the public schools.

MISS LOUNSBURY: It would be one of the best things you could do. That is what we are striving for—to have supervisors.

MRS. DAVIS: Last year I met a Mr. Wade, one of the instructors in New York State, and he and I were talking about the subject of Oral English and he said to me: "Mrs. Davis, the only way we can get at it in the present condition of affairs is through Supervisors of Oral English." That is the first step because we have a great army of teachers who are not qualified to do the work that is needed and we cannot turn them out of our school system. Therefore we must have supervisors first." This from an official member of the Board of Education of New York State.

MISS MAKEPEACE: Would it be proper to read just a part of this letter from Mr. Lyman Loeb? This letter is written from London, June 12th. Previous to this I received a letter from the same gentleman in New York City. Previous to that, one from his home in Australia. It is all about this delightful subject of Oral English.

"I am leaving London on the 1st of next month—July. I will visit France and Germany for further information regarding the teaching of Oral English.

My work here at Oxford has been productive of much good and I find that in many cases they understood that public speech must be one of the subjects taken, for which credit is given. In my own state, West Australia, I have been fighting old-fashioned prejudice for five years and I feel now that I am going back with sufficient weapons to make at least some headway. The head of the public schools, which are all under the control of the Government, is a conservative, prejudiced man who cannot see any good in voice production,—no good whatever; consequently his teachers are turned out from his own furnishing with very little knowledge—I mean with very much knowledge, and therefore they cannot impart it to their pupils. I believe that half the nervous trouble prevalent among small children in Australia, and I might be bold enough to say throughout the world, is due to the unmistakably nerve-distressing, high-pitched voices of teachers."

PRESIDENT SILVERNAIL: That is a good shot. He does not live in Australia. He lives everywhere.

MISS WESTHEIMER: I was fortunate in interviewing an English teacher who came over to this country principally to visit the different village schools. She was telling us that in England English is a requirement—they have special teachers' courses—and they have to take this work in English before they can be permitted to occupy a position in the public schools. They are compelled to do it and they mention this one feature that Miss Makepeace brought out—that the children were all of such a nervous temperament, especially among the poorer classes of children. They found that in the case of persons who could speak well, it had a bearing not only on the speech but on their physical develop-

ment, and it is now a requirement. And it may be interesting also to know that Prof. Kruger, of the Cincinnati Schools, is very much in favor of this question and the fact is, that while we have no supervisor, he gives credit to any teacher who has had a course of English and who has studied the art of elocution.

PRESIDENT SILVERNAIL: We should like to hear from Miss Abbott, who is in a Normal School, in regard to this matter. The charge is made that teachers are not trained in voice. She can report progress and give us a little encouragement.

MISS ABBOTT: Recently since the oral work is being put in our State School work—you realize that we get most of our orders from Albany—and since such orders require Oral English, we have been stirring around to find what it is and how to teach it, and a great many are taking private lessons from private teachers, and finding out what they can about it. I am sure in a very short time we will have a great many. We are waking up this subject about as much as any in the state on the educational line. I may say that our teachers in our Normal School are critical teachers. Most of them are college graduates. We are trying to get them, and of course most of them have the same work in this line. But it is just beginning; we are not doing great things at all but we are doing some things. I have a principal who is one of the grandest men that ever lived. They can do anything of this sort they wish. I know he would be very enthusiastic if he could have come here to this meeting. Anything that we want to put into that State work we can—in our particular school. I do not know that I am answering your question or saying what you want me to say, but we are very enthusiastic over

it and I think the public is waking up along the line with this work. It is sweeping things before it and is one of the greatest things we are trying to learn. Our principal says that helps to place almost all the seniors who graduate each year. He places them in schools in the State—gets them positions—and at a certain time of the year, towards the last, calls them in and asks where they would like to teach and what they want, etc. He said once he merely wanted to see how they could present themselves; to see if they knew what they wanted and if they could say so; if they could present themselves before strangers and tell what they want. He is very much interested in this work.

MISS LOUNSBERY: That is just the point I wanted to raise, are Normal Schools interested in this work? We are glad to know that Geneseo is interested.

PRESIDENT SILVERNAIL: We hope we can further this matter directly in New York State because as I said yesterday, we have become affiliated with the State Teachers' Association.

(At this point by common consent, the election of a Committee on Nomination was taken up and the following members were duly elected; Mr. Harris, Mr. Hughes, and Mrs. Davis.)

PRESIDENT SILVERNAIL: We have not yet discussed Prof. Smith's paper.

MRS. DAVIS: Here is something I want to talk about,—in Mr. Smith's paper. While I am on his committee I cannot agree with the stress that he lays upon this question which appears to me to be merely vocabulary. I still believe it is the work of the teacher of English proper, no matter whether the teacher of English does the work in his school or class-room in an oral way or in a written way. The work of the teacher of Oral English does not lie so

much along the line of increasing the vocabulary and in the phrasing of sentences, nor along the way of grammar and that sort of thing. If we do all we ought to do we have not any time for that. Of course in the latter part of Mr. Smith's paper he speaks about technique, articulation, pronunciation and voice, but at the same time it seems to me he lays too much stress on the other side of it. If we are not careful our work will be absorbed by the teacher of English. The very things Mr. Smith has brought down possibly belong properly to a teacher of English and I fear we will be misled if we follow his line of teaching. Of the men who were at the New York conference on Public Speaking, there were a great many who seemed to feel just as Mr. Smith did regarding the entrance requirement—that there should be ability to paraphrase. They do not lay so much stress upon the pronunciation of the word, the better use of the voice, but upon the ability of the applicant to talk and paraphrase—read it over and turn it over in their minds and put it in other words—synonyms. Perhaps they object to the way the words were pronounced, but they must go on teaching the original. That problem does not come up in womens' colleges as it does in the men's colleges. We do not have it. Perhaps that is why I am a little rabid on the subject. I would like to hear from some of the men about this, —men who are teaching in colleges.

MR. BARBOUR: The lady says that she does not teach the orations as they do in the men's college. If that is true then the men in the colleges have more to do with debate than orations but even here in the scientific work in the Freshman and Sophomore years we have not so much of the debating and orations. I would say that in my college my work

is very closely allied with the Department of English and the men help one another. Prof. Fulton read in the paper this morning the matter of men not arising when they recite. I have always insisted on that. When I was a child I was taught to do it with my parents and I insist upon it. I have professors in college if they do not and as a rule they do. I talked with one once who said he had so much trouble with the men. He said they all sat "on their necks" down in their chairs. "Sat on their necks" as he expressed it so that he was considering putting strips on the ceiling. It struck me that this was the fault of the man himself who allows such carelessness in the class-room. If we all insist upon students rising when they recite it is a matter of progress in Oral English. I am in favor of emphasizing the pronunciation rather than the reconstruction of sentences in the Oral English examinations. I stand for that, the pronunciation, and the voice, and the personality, and all that goes with it, rather than the grammatical construction; that is for the Department of English; but Oral English is a matter of the pronunciation, proper pronunciation.

PRESIDENT SILVERNAIL: Now we will have the section work on standardization.

Conference on Standardizing of Work in Professional Schools and Colleges. Chairman, Prof. Elmer W. Smith, Colgate University; Prof. Fulton, presiding.

MR. FULTON: For twenty years we have been laboring to have our work recognized. Today we are recognized to a greater degree than any of the older departments of instruction that have been in existence for centuries. At the present time in one University that I know of there are three times as many

hours given in oratory, debate, expression, elocution, etc., outside the whole course as are given in the department of modern languages. Think of it! Talk about recognition! That recognition is made not only from the standpoint of the number of hours of credit allowed on the degrees of the University but also recognized in the remuneration that goes to the teacher of that department over and above teachers of other departments. Now I say we have gained this recognition through twenty years of earnest endeavor. We come now to an important additional subject, that of gaining general recognition in high schools and colleges throughout the country where we are not ourselves teachers. There is no difficulty about our finding recognition in the colleges in which we are. That has been done but we must reach out and help those who are just going into this work. That is the work of this half hour which we have here with us this morning. Now there was a committee appointed by the President yesterday consisting of four members, Mr. Smith and myself and Mr. Harris and Mr. Newcomb. We have had a meeting and have one or two suggestions to offer and this morning we will finish the College blank and tomorrow morning consider the School blank.

(An interesting and profitable discussion for those present occupied the attention of the members during the conference on Standardization; but it was so dependent upon the blanks in the hands of the participants that it would be little understood by readers of the report who were not in attendance. It is therefore thought best from considerations of economy in space to omit this part of the report.)

(Adjournment.)

Thursday, June 29, 1911

MORNING SESSION—9 O'CLOCK.

General discussion of miscellaneous questions asked from the floor and found in the Question Box. Chairman, Prof. Robert I. Fulton.

MR. FULTON: The first question I have is this: "To what extent may a reader identify himself with the various characters of his selection." That question came to me the first day after I blew out of College. To what extent may the reader identify himself with the various characters of his selection? That involves a fundamental principle which we have discussed many times in the Association, namely, how far shall a person impersonate, where shall he impersonate and when shall he not impersonate? Now the question here is: To what extent may a reader identify himself with the various characters of his selection; or, in other words, what distinction would you make between the reader and the actor; the actor who wholly identifies himself with the character and the reader who may or may not? The Chair always holds himself ready to answer anything if he can and if nobody speaks, he is obliged to speak. May I put down one or two laws governing that? The actor is in costume, with scenery behind him, the support around him, and the accessories at hand. The reader has none of these but creates them in the mind and imagination of his audience. There, then, is the fundamental distinction between the reader and the actor. I have answered that question by saying that the reader who so far identifies himself with the character he represents as to create in the mind of the audience

the picture of the character,—just so far as he may do that,—allows the imagination of the audience to take up that suggestion and picture it into reality. The highest art of all expression is the art of suggestion. The reader has a higher plane than the actor because the reader himself creates that which is created for the actor. The actor takes one character and fits it into its place. The reader takes many characters, as we saw last night, and without costume, or scenery, or accessories, or supports must so far suggest the character to the minds of the audience that they themselves will take up that character and dress it in the proper costume, surround it with the proper accessories of support and scenery, so that it will appear in their minds as a far better and more vivid picture than any that can be daubed on canvas by the scenic artist. So I would say if a speaker, or reader, draws a dagger to show the stabbing of some one, he does not draw out a real dagger and stick it into somebody and then sheath his dagger, he indicates the drawing of the dagger, indicates the stabbing and the sheathing. Some years ago a celebrated Frenchman came to Kansas City and allowed some of us to go and hear him give a reading. We paid three dollars but you could not get in without an invitation. It was given in the home of a lady and we were glad to get the tickets. In the course of the reading he represented a man who was making love to his grandmother. The grandmother was seated in a chair, a cushioned chair which he had placed there. When he came to tell her good-bye he buried his kisses in the cushion of that chair and we wondered whether the hostess, in whose elegant home this reading was being given, had had that chair well dusted. He drew a dagger, a beautiful little pearl handled dagger, to

stab some one, someone concealed in a dress suit. He had a table and a pine board in readiness and nobody knew what he meant to do with them until he brought out the delicate little dagger and struck it in the board. We paid \$3 to see that but it was a good investment. What was the trouble? He was trying to be the actor rather than the reader or interpreter. Now I have started you off, what have you to say?

MR. BARBOUR: Mr. Chairman, I will ask a question. Sometimes I am in doubt whether to read an actual letter in the play of David Copperfield. Sometimes I have one in my pocket to read, and at other times I find that in my hurry I have forgotten it and when I come to that part and feel for the letter, it is not there, so I go on without it. The other evening Mr. Newens used a book a long time. Once Mrs. Chilton referred to a newspaper but it was an imaginary newspaper. It is interesting to know what the rest of you do.

MR. FULTON: Take the testimony of Joseph Jefferson, the actor. On one occasion I was visiting him in his private car. They pushed us out in the country about six miles and we sat there for two hours while he went over his plays,—some of them,—and impersonated characters for me alone. He said that three weeks before he had been playing in London in "Lend Me Five Shillings." There is a place in that play where he draws out a piece of money from his pocket. He said "All my life up to three weeks ago I have drawn out that coin for the audience and the audience would burst out with applause when they saw the coin. I stayed there three weeks. One day I forgot to provide a coin, but when I put my hand in my pocket I saw at once that the audience knew I had found the coin. I thought it

would be an excellent thing for me not to draw the coin out. Ever since then I have omitted using the coin." Something new after thirty or forty years of playing; something new.

MR. HUGHES: Mr. Chairman, are you not afraid to impersonate characters in the first person? May you not do it in English? Always in the first person I say "I" throughout the character. Would it not be stronger by reason of it than it would otherwise? Suppose I could impersonate that character "Swallow," would it not be more satisfactory to make a suggestion and leave that suggestion to picture the reality? I have seen Henry Ward Beecher in his distinguished lecture "Wastes and Burdens of Society" present three or four characters. I mean that I am only guided in the first person by the description. Where it is really describing a character in the first person may I not go into that and put that character as best I can?

MR. FULTON: I think so.

MR. NEWCOMB: I remember something that Father Vaughn did in one of his readings in Delaware. He was giving a part of the funeral oration of Antony and speaking over Cæsar's corpse, when he came to the lines:

"You all do know this mantle: I remember
The first time ever Cæsar put it on; - - - -
Look! in this place ran Cassius' dagger through;
See what a rent the envious Casca made;
Through this the well-beloved Brutus stabb'd:"

he took up his coat-tail, held it up to the audience and pointed to it and immediately they lost the effect of the scene when they saw Father Vaughn pointing to his own coat.

MR. FULTON: That puts it very well. I saw a minister who was an Evangelist who said: "Why kneel to such a God?" and he knelt on the word "kneel" and popped up again and said: "He will lift the veil of darkness from your brow." As he said this, he lifted a veil from his face. What is the picture—the man lifting a veil from his face or the figure of lifting the veil from the minds of the multitude?

MISS MAKEPEACE: Mr. Chairman, I wonder if someone will not be generous enough to contribute a selection that we can criticize.

MR. FULTON: That is good. Will someone offer a selection for criticism?

MISS MAKEPEACE: Not so much for criticism but perchance one from which we might draw questions.

MR. FULTON: Miss Makepeace suggests that some of you come forward and recite a short selection;—growing out of that recitation there will be suggestion and criticisms from Prof. Harris and Prof. Smith (we have got to work with him now, he has just come) and Mrs. Davis. Each one will make one suggestion about this reader after the selection has been given. Now will some of you young ladies come forward and recite? I will ask Miss Norma Seebode. (Applause).

MISS SEEBODE: Recited the poem "Dixie," beginning:

"There were banners waving blithely on that fresh
May morning breeze;
The sky was blue and smiling, many a bird sang in
the trees.

(Applause.)

MR. HARRIS: My suggestion is one in line with Miss Makepeace's suggestion. The question that

suggests itself all the way through is this: would it not be well for us as an organization to encourage each other to use more poetry than we do in our public appearances? (Applause.) Not in any way criticising the necessities of the case. Now to illustrate a little bit so that you may know clearly my meaning, my point is this: I would not be a bit surprised if we were at a regular entertainment where Miss Seebode was the entertainer and she would give us the "Passing of the Third Floor Back," which was the leading number for the evening, that there would be so much applause that she would feel it necessary to recognize it in some way and answer with an encore number. Then there would be an opportunity for something of this sort. Would she give this poem right there? Now it has been my observation of late years that almost always the entertainer of the evening will follow the main number—which, of course, should be given as advertised—with a short humorous skit of some kind, usually a brogue sketch, with us down here very likely a negro dialect selection. Now poetry seems to be rather on a decline as an entertainment except when used, as it was used last night, in a main number, but could we not, Mr. Chairman, as an association, rather encourage each other to introduce something in poetry for encores?

MR. FULTON: A most excellent suggestion and a timely one also. Now Prof. Smith, of Colgate University, Hamilton, N. Y.

MR. SMITH: No question occurs to me at this moment that is really related to what you are asking. You must give me a little time to get into the spirit of the meeting this morning, as I only arrived on the last train.

MR. FULTON: Here is a girl who has recited. Mrs.

Davis, if you were her teacher, what would you say to her?

MRS. DAVIS: I would say "I am grateful from the bottom of my heart for your marvelous voice." Then after I had given my praise—I might say that the stress might be softened down along the line of reminiscence. That is the only suggestion I want to make.

PRESIDENT SILVERNAIL: It is with satisfaction that I present the first speaker of our regular program: first because she is a teacher in a Normal School; secondly, because such teaching is coming to be recognized in our Normal Schools, and particularly because, as a representative of our New York State Association, I happen to know what this is as it was given at our convention in Rochester on April 21st. It is with pleasure that I present Miss Christabel Abbott, whom I persuaded to come here and read her paper "*Dramatic Training in Normal Schools.*"

MISS ABBOTT: This is the golden age of action. One scarcely dares take time to sleep for fear he will be left behind in life's contests. Through science man is mastering the earth, discovering its hidden secrets by tunneling beneath its surface. He is even conquering the heaven and riding upon the clouds. All things give way before his mighty master touch.

This is an age when the humblest man who has an idea new and convincing may make himself felt.

When we visit the old world the professional guide expects us to worship the ancient because it is ancient. In the new world we are expected to admire the new—sometimes because it is new.

A physician who practices the same way he did fifteen or even ten years ago wonders why fewer patients call upon him for assistance. The minister who does not study the times and who preaches the

same kind of sermons he did when he first began, wonders why his congregation is falling off. A business man who conducts his little corner store the same way he did ten years ago wonders why his customers pass by his door to purchase goods of the merchant up the street. A teacher who does not study constantly to keep up with the best in her profession is surprised that her position is soon taken by another.

More things are expected of the teacher to-day than of almost any other human being. Some fear that in the attempt to do so many things she will be like the Chamelon which burst itself in trying to be all the colors of the Scotch plaid.

Every year hundreds of teachers pass from the doors of the Normal Schools to assume the responsibility of training the children of the public. Each one of these instructors is provided with a good sized medicine case, filled with suitable doses, presumably to cure all educational ailments of mankind. Formerly it was only required of the teacher that she be a kind of "reciting post." If the children passed their examinations and strict discipline had been maintained, she was considered a model teacher. Not so today, for the one great aim of the teacher toward the pupil is character building. The program is fitted to the child and not the child to the program. Formerly the child sat in his little cell—his seat at school—while the teacher, a kind of policeman who was always on duty, towered in front of him. When she sat with an invisible ramrod up her spinal column, we knew it was not for us to reason why. It was not for us to make reply. It was for us to do or die. We dared not look to the right of us. We dared not look to the left of us, for if we did, volleyed and thundered the irate teacher.

Yesterday life was one thing, school another. Today school is life. Someone has said "The children used to prepare for life by learning the rules of the game." Today the child in school dares to move. He is even allowed to play and, best of all, the teacher plays with him and he forgets it is a school; he finds the same difficult facts to be mastered that a child has always to learn but it is so delightful and interesting that he loves it.

Recently when the children in the first grade of our Normal School were having their daily reading lesson a child read in a monotonous voice and with no expression. Each word was cut distinctly from the other and he was just saying words. He read: "Ann-let-us-play. What-shall-we-play? Let-us-play-tag. Then-run-or-I-will-catch-you." "Put-down your book," said the teacher. "You and Mary come here in front of the class. John, you ask Mary to come out and play. Then Mary, you run when John shouts 'Run or I will catch you.'" They do as the teacher requests, and in high glee, with all the expression equal to the occasion, John shouts, "Run or I will catch you." Then they return to the reading lesson and repeat the words, this time in natural expression. Some call this dramatization and so it is, but I like to call it just living the reading lesson.

Another time when we visit some of the other primary grades the teacher may be telling the children the story of Hiawatha. The teacher asks if they would like to play it. Then, with joy in their little faces, they live the great Indian story. Some day they will play the story of the Pied Piper or a fairy or folk story, or hero tales or stories of primitive life. In fact all the material used in the dramatization is taken from the course in reading, language, litera-

ture, geography and history, as outlined by the regents syllabus. In the new syllabus just issued, we have the backing of the State authorities in the use of dramatization in the public schools. They realize that the fact acted is the fact remembered.

The children act out the Hawthorn tales, the Arabian Nights. They impersonate the carpenter, the blacksmith, and in fact all industries. They laugh with the fairies and they also live the life of the children of other lands. If you should visit another class in our school, you might find a group of children sitting on the floor with their feet under them, and they may be eating rice from a bowl by means of two thin wooden sticks for chopsticks and playing they are Japanese. Sometimes they are dressed in costume. Not long ago one of the members of our faculty took a trip around the world and brought back with her costumes, including dress and shoes, of different peoples she visited. These are the property of the school and are used frequently in dramatization of the geography lesson. The children travel around the world by acting out the characteristics and costumes of the people of the earth, and they enjoy the trip as much as if it were real.

In the history class the children play "The Landing of Columbus." One group of children may represent the court at Spain. In royal dignity the King and Queen occupy the throne. There is the group of Columbus and his followers. They set out on their expedition. Finally, after passing through mutiny and discouragement, they are overjoyed at the sight of land. The children themselves make up the dialogue. This requires a thorough understanding of the historical facts. In after years if you should ask the children what incidents in history they remember most vividly, it will be those that

they acted out.

Sometimes when they have been acting a scene from American History, they will end it by pledging allegiance to the American flag, which is always an impressive ceremony.

In the fifth grade the children prepare a play of the Odyssey. Each child writes a certain part, putting in dialogue where he wishes, and the best one, voted to be so by the class, is chosen as a scene to be used in the final play. When it is all written they act it.

In one division in the eighth grade they have been acting out Julius Caesar. In another division they have been dramatizing the Lady of the Lake. In nearly all cases the dramatization is in charge of the pupil teacher, who has been taught in the Methods classes how to dramatize. It is under the immediate supervision of the Critic teacher.

The young men who go out as principals of schools and the young women who are soon to be teachers act out the children's dramatization. In their Methods classes, these grown-ups play the story of the Three Bears or play they are a train of cars, or act out the story of Little Red Riding Hood, or Pandora and Her Box. In order to teach dramatization the teacher must be able to put herself in the wonderland of the fairies and forget she has grown up.

In the Methods class in literature the pupil teachers have been studying Hamlet, and have been most instructed by acting it.

In the geography Methods class the pupil teachers have been holding meetings in their Travel Club. At these meetings they represent Japan, China, Italy, and in fact every country which lends itself to impersonation. They play their games and dance their folk dances.

There are many teachers in the public schools of the State who have never had any training in the use of dramatization, but with laborious effort and with much trepidation they are trying to use it in their teaching. Soon nearly all the Normal Schools of the State will send out teachers trained in the use of dramatization.

About two weeks ago I sent two questions to every Normal School in our State. In one I asked them to find out how many of their student teachers had been taught by means of dramatization before entering the Normal. As a candidate for a Normal School is required to have been graduated from a High School, he has had the eight years of the grades and about four years of the High School. This report shows that almost none have had this training in dramatization before entering the Normal. In my second question I asked if they were teaching dramatization. In nearly every one they were using it; but one said, however, "We have enough other troubles that we cannot dodge." One of the largest Normal Schools of the State said: "Up to the present time the training of pupil teachers along this line in the Normal Department has not been especially emphasized, but we are endeavoring to put more stress upon it and give it a much more important place in our course." They add, "The work in the grades in the English language and story-telling is emphasized wherever possible by the use of characters and by means of native costumes worn by either the student or the pupil teacher." And so we see what a firm hold this kind of teaching is getting in our public schools.

We do not wish to seem to over-estimate the use of dramatization or to use it until it becomes too prominent. It should be a means to an end—not

an end itself. No method of instilling truth into the mind of the child is fraught with more danger than this same dramatization. Used injudiciously, it may result in harm; used wisely and not too often it is of inestimable value. We do not advocate the teaching of stage-craft to the children of our public schools. Miss Herts, of the Educational Theatre of New York, says: "If dramatization is allowed to become a finished performance, there will in a few years ensue a righteous revulsion against dramatized school work, and all the good which the scientific, intelligent use of the fundamental principle might have effected will be worse than lost, because of its ignorant application." Someone has said in connection with the use of dramatization in the grades that dramatic instinct is to be made a gateway for the soul and mind into larger experience—not a gate-way for personality into exhibition.

The talent to entertain others is given to the few and the world honors such with mighty applause. Those whom nature has so generously endowed with dramatic talent will be patient with the fact that the public school will send out few actors of the theatre or great elocutionists; but the children, through dramatization in the schools, will learn to be more active on the stage of life, and each will learn better how to play his part. The teacher, through kindness, sympathy and real heart interest in the soul development of the child, will make him free to act and talk without restraint. She will help him to work out his own education. Truly we say, and say it reverently, "A little child shall lead them." The great error of some teachers is always to call upon those most gifted to take the best parts, leaving those of weak personality to take an insignificant part or none at all. It is the weak we de-

sire to make strong; the too haughty, more humble. And so we give the timid an heroic part, the too bold a gentle part, the goody-goody child the part of some desperado in a story of adventure. We have seen boys who were bashful or indifferent to school, though dramatization to change their whole attitude toward learning. Discipline has been improved because the boys were interested in their work. Boys who had a love for the cheap and trashy show have turned that into a love for the heroic, the noble in literature, history and life.

Let the teacher use dramatization as a means of character building and in broadening the experiences of the child, and it will be recognized as a most powerful method of education. (Applause.)

PRESIDENT SILVERNAIL: There is time for the discussion of this paper.

MISS MAKEPEACE: Mr. Chairman, it was such a delight to hear the statement that the weak were to be encouraged. There is a helping hand. Dramatization—a big word—for a very simple process in the public schools—is to encourage the weak and as the speaker indicated, to put a check upon too proficient pupils. In the Cleveland high schools we are attempting to add this same line of work, using dramatization merely as an outlet for pent-up energies and an inlet for the sounds of the written word. There is nothing formal, and even work that is put upon the rostrum for the edification of the parents in the district, even that is of the most simple nature. We sometimes resort to a little costuming because you know that the pride of dress, whether it be in the rags and tags of an actor or whether it be a bit of new ribbon, always inspires. Now that is not alone in the heart of femininity. Masculinity will stand before a mirror far longer with just a tie than

it requires for any bit of personal feminine adornment to be adjusted. And this little vanity of personal pride assists so much in acting out this wonderful work which we call standardization. I am so glad that Ohio stands near to New York not only on the map but in this matter of progress.

MRS. MCINTYRE: I have adopted in my practical school work, several of the methods that have been advanced by our last speaker. It is not hard to find the pupil who has no talent in the particular line of work,—that is, the work he is given to do. Now in the adaption of poetry, I have found it very hard indeed to get my advanced pupils to render poetry naturally. An illustration is always better than any theory we can present. I was teaching a poem to a class and they would declaim; they were unnatural though I used simple stories as subjects. I selected six little girls—I believe there are only two in town now—if I can get them I will let them give an example tomorrow. It will take only about three minutes and it will illustrate. Now in the dramatization of literature we do very much as the speaker does, and do it informally and I discourage the costuming just as much as possible because it lags in the imagination of the hearer, the child and the student. They get dependent upon the costume, and I discourage that just as much as possible even in public exercises.

MRS. DAVIS: I do not know much about the work of the public schools of New York City because I do not do any public school work. I know only what I have heard about it. A man told me this story of what he saw in the schools of New York. There was a boy who was so stupid he could not do anything the other children were doing. One day they had a little clog dance. From that time on there was a

marked improvement in all his other work and I think you will find that is the principle in all work of dramatization.

MISS MAKEPEACE: Mr. President, does this not all the more show the need of this Association taking some definite steps in awakening the people, or the powers that be, to the fact that we need supervisors of Oral English? (Applause.)

PRESIDENT SILVERNAIL: We are now to have a paper that is down on the program for tomorrow. Prof. Albert M. Harris, of Vanderbilt University, will speak on "Expression and Painting: An Experiment and Its Results." (Applause.)

MR. HARRIS:

Ladies and Gentlemen of the Convention: It was my pleasure a few years ago to call upon Mr. W. Howard Doane in his summer home at Watch Hill, R. I. Mr. Doane will be remembered as the composer of the well known hymns, "Safe in the Arms of Jesus," "Sweet Hour of Prayer," "Pull for the Shore, Sailor," "Draw me Nearer," and other hymns in common use in our churches and Sunday Schools. Mr. Doane was at work composing when I called, and told me that it was his invariable custom to compose at least one hymn a day. When I suggested that if he were blessed with a long life he would have much to show for it, he laughingly answered, "Bless you sir, if one out of fifty of those hymns lives I shall feel perfectly satisfied." I have never forgotten that remark, and at the beginning of my teaching, I determined to try at least one experiment a year in the hope that now and then something would develop which would be a step forward in the art to which I am devoting my energy. This resolution, like most of those I make, has been rather spasmodically executed and the percent-

age of success has been by no means flattering. Let us hope, however, that the proportion is a little better than Mr. Doane's else experiments in our line would certainly be discouraging. It has probably been a common experience that as year after year has rolled by and a fresh company of aspiring readers and teachers with their newly signed diplomas have gone out into the world to begin the serious practice of their chosen profession, we have not been worried because they knew so little about allied subjects. Most of them knew something of literature and some had a smattering of music. Here and there one could judge of a picture and some times there would be one who could name the style of architecture to which a building belonged, but very rarely was a graduate able to talk to an expert in another art so that he could understand that she was something of a painter though she had never painted, something of a musician though she had never played, something of a sculptor though she had never molded a figure, something of an architect though she had never planned so much as a chicken coop. Neither was the same graduate able when she saw a picture to say, "That artist was strong where I am weak," and see no incongruity in her remark, or when looking at a sculpture in Carrara marble to say, "Ah, I see now how to suggest night." There has seemed to me therefore a demand for a course which should aim to accomplish the following results:

1. Give the student a talking knowledge of the Art of Expression as related to other Arts.
2. To create an enthusiasm for the study of Art in its various forms.
3. To understand something of the principles of Art criticism.

4. And most important, to realize, though she cannot explain it in words, that her recitation is like a certain picture, or a certain statue or a group of statuary, or a certain building or group of buildings, a certain melody or symphony or oratorio.

All this would be a rather large accomplishment for one course,—don't think my experiment achieved all that; but we made a start, and I have reached the point in my teaching where just a little step in advance, just the merest sign of progress, enthuses me so highly that I eagerly seize the opportunity to tell others about it. We used for a text Professor John C. Van Dyke's little volume, "How to Judge a Picture." In this volume the author treats of:

1. Color and Harmony
2. Tone and Gradation
3. Light and Shade
4. Perspective and Atmosphere
5. Values
6. Textures and Qualities
7. Drawing and Form
8. Composition
9. The Object of Art
10. Ideals and Subjects
11. Style and Individuality

Taking a chapter or a part of a chapter for a lesson, the student was required to stand a searching oral quiz upon it. Then from a large number of Perry pictures, particularly those of the five-cent size, the student picked out some that fulfilled the requirements of good art so far as the lesson was concerned, and others that failed to do so. Besides Perry pictures we were fortunate in having a large number of framed pictures on the walls of the main University building in which our class rooms are

situated, and a few public and private exhibitions of Art in the city. The student was then required to hand in a written exercise relating to the chapter studied that day with its counterpart in the Art of Expression. These papers were sometimes extremely interesting and edifying, and sometimes, as was inevitable of course, they were hopelessly confused. Slowly, however, even the dullest in art perception began to recognize a likeness between painting and expression and as the course drew to its close, every student was able more or less creditably to choose a selection in literature that illustrated the chapter studied as did the picture to which the author referred. With your permission I will read two of the papers so that you may get an idea what the students had in mind.

LIGHT AND SHADE—A COMPARISON OF PAINT-
ING AND EXPRESSION.

"In order that the picture may maintain its touch of nature it must have the proper relation between light and shade; that is, there must always be a point of high light and an opposite point of deep shade. Again the light should always come from some one point, preferably the center of the picture, from which the light radiates until it is lost in the background or some less important parts of the picture.

"Correggio's 'La Notte' is a good study of Chiaroscuro. All light proceeds from the infant Savior, radiant about the dead of the blessed one and dying away into darkness which prevails in the farther parts of the stable of Bethlehem. Another good example is Hoffman's 'Christ in the Temple with the Doctors.' The radiance proceeding from the figure of Christ lights the faces of the doctors and illuminates the whole picture.

"This same principle of light and shade prevails in expression as well as in painting. In studying it we are unfortunately obliged to seek first an occasion where the writer has realized and observed it in his composition. We can stick a pin right here for guidance in literary criticism. The selection which has no central point of illumination must suffer the same adverse criticism as the picture that violates the dogma of Chiaroscuro. But, granting the selection is not faulty in this respect, the writer must see to it that this central light radiates from a proper point, and if he be artistic he will see that the light shades away gradually and easily to the most obscure and unnoticeable point in the production.

"Let us look for a moment at the 'To be or not to be' soliloquy by Hamlet. Of course we see instantly that the thought of suicide dominates every word that is uttered. The dreadful atmosphere of one seriously contemplating self-murder colors every sentence and phrase.

"The study of light and shade in expression develops our sense of the relation of values. It takes fully as much skill, if not more, for a reader to make apparent to his audience the relative values of different parts as compared to the central light, as for a painter to keep his values perfect by the manipulation of his brush.

"Shakespeare and Dickens give us admirable examples of light and shade, admirable opportunities for portraying the nice relation of values."

The second paper was handed in in connection with the chapter on Color and Harmony.

COLOR AND HARMONY IN PAINTING AND
EXPRESSION.

"What is color? Is it brightness alone? Is it necessary that a selection full of color be light and gay? Not at all. Let us illustrate by a painting. Take Meissonier's 'Friedland,' for instance, which is full of color though the subject is not light and gay. The color of a painting may be brilliant or in half tint or in shadow. The same is true of color in literature. It is not the bare color used but the color harmony that makes a work of art attractive in color. It takes a skilled artist to use bright colors effectively and pleasingly. The taste for gaudy coloring is primitive and very natural. Thus high colors, brilliant effects, are always sought for by amateurs in all arts. Every young painter considers himself a born colorist. Readers young in the art of expression will with few exceptions choose selections which are gaudy in color. They wish to make great effects on their audience and feel that they can do so by a dazzling display of showy pantomime and exaggerated facial contortions. But the judge of painting says, 'Beware of gaudy colors—choose the quiet low tones.' The judge of expression says, 'Beware of sensational effects, of wild exaggerations and violent vocal or physical contortions; all these have their place but they are not for the amateur. Such effects should be used in public only by the most skillful.'

In choosing selections for public reading, therefore, beginners in expression should avoid selections that belong to the school of high colors and gaudy effects. We must not be understood to say that all brilliantly colored selections are bad for that is not so. Some of them are high art just as some brill-

iantly colored pictures are high art. The point is that it is better for students of expression to end with the study of the sensational rather than to begin with it.

J. M. W. Turner's famous picture of "The Slave Ship" is a perfect riot of color so profuse and confused that one has to look at the picture for several seconds before he perceives what it is. It is a splendid example of high art in high coloring and gorgeous effects with a sombre subject, but it took a genius to do it. Matthias in "The Bells," Dr. Jekyll and Mr. Hyde," Poe's "Telltale Heart," and passages in "La Tosca" and other Sardou dramas are all examples of high color in literature, and high art, but the reader had better not choose one of these for his first appearance in public.

Looking for a moment at simple selections we can compare "By Telephone" with the "Charge of the Light Brigade" by Tennyson. The color of both is bright but of the first all in the surface, as it were, while that of the second is deep and rich. In dialect selections also we have some cheap and flashy negro pieces while others such as Joel Chandler Harris' Remus stories are artistic. If we master an appreciation of both painting and literature we may say when we look at Turner, "Poe did that in his 'Cask of Amontillado.'" When we read a chapter in Thoreau we can say, "Corot did that in his 'Lake at Ville D'Avray.'"

These two papers were selected both because they are among the best and because they show as well as any the kind of information the student acquires and the mental activity demanded by the study. As the course progressed it was inevitable that some more or less serious short-comings should become

apparent. Certainly there should have been instruction and drill in color *per se* and its influence upon the emotions. Solid colors when viewed by the sensitive eye induce certain states of mind. A so called blue room has a most decided reaction upon the cultivated and sensitive mind. A red room, especially bright red, has one effect, a yellow room another. The counterpart of solid color prevails in literature. The perception of it enables the interpreter to obtain and preserve the all important element of atmosphere. The new graduate in Speech Arts is likely, especially if he be of the masculine gender, to treat the idea of atmosphere with more or less indifference if not contempt. I shall never forget a conversation with one of my friends who was relating to me how she had called upon a noted reader, who was visiting the town where my friend was teaching, and found the celebrated artist engaged in cultivating what she called "The Browning Atmosphere." She had surrounded herself with certain objects which helped to induce states of mind and was thus preparing for her engagement that evening on the Lyceum course. My friend did not get the delightful chat and gossip about things professional which she expected and was perhaps somewhat critical on that account. I looked at the whole performance as pure affectation and indulged in some unkind and uncalled-for remarks about a truly meritorious interpreter. Since those callow days I have realized my mistake. My nature would not permit me to rig myself up in a Florentine costume and surround myself with artificial hell-fire in order to acquire the Dantesque atmosphere, but the idea of making the author's thoughts one's own and acquiring as far as possible the author's point of view and the author's frame of mind is

fundamental to artistic and scholarly interpretation. I have the idea that the cultivation of sensitiveness in appreciating the color scheme in literature will help the reader to get this frame of mind, this psychological point of view, without the accessories of stage setting, which is misunderstood subjects the reader to ridicule.

In closing it may not be improper to appeal to every member of the Speech Arts Association to do what he can to advance the study of art in the schools and colleges of his community. In the graded schools there can be no attempt of course to train an artist, a singer, a sculptor, an architect, or a reader, but every boy or girl in the tenth grade should be able to appreciate the sweetness of a flower, the beauty of a gorgeous sunset, the soft loveliness of a moonlight night, the fresh happiness of a spring day in the woods. It certainly would not be incongruous for a college student to realize and appreciate beauty in a building, perfectness in a painting, artistry in a musical rendition, and excellence in a reading. We might hope then that homes of the future will be more skillfully planned, tastefully decorated, and sensibly furnished. We might hope then that great public buildings will combine beauty with utility, that great bridges and similar structures may delight the eye as well as accommodate traffic, that river fronts will be places of beauty as well as scenes of bustling industry, and that the coming generation may know the truth that the present generation never realized, that "All are needed by each one, nothing is fair or good alone."

This paper started out to tell you of an experiment with a course in what might be called comparative art from the standpoint of speech art: it ends with

an appeal for general art education with its implied National Art Gallery, Municipal Art Galleries, endowed with opera and theater, beautifying of cities, home decorating and all that art education includes. If I have wandered from the subject I will beg your pardon with a paraphrase of a well known sentence by Burke—"You must pardon something to the spirit of earnestness." (Applause.)

PRESIDENT SILVERNAIL: We are holding ten minutes for discussion.

MR. FULTON: Mr. President, one of the members who came the longest distance to our convention says: "That one paper is worth the entire trip to Chattanooga." I think we must thank Mr. Harris for the beautiful English, the clear thinking, the associations of artistic spirit in its various forms and the inspiration that comes with all. Some years ago a friend of mine, George Huntington Raymond, who resigned his position at Princeton because he had to work too hard, which resignation was a good fortune to us, devoted his time to writing books, showing his ideas of the relation of the other arts to our art. I have that set of books in my library and turn to it sometimes as an inspiration and recommend it to the members of the Association.

MR. HARRIS: Mr. President, I should like to call attention to those papers which were referred to as coming from students. This is one thing I would like to have you consider,—the illustration of what a student would get out of this course. We actually covered the course for the first time last year and I did not know whether the other members of the Association would be particularly interested in listening to an experiment of that kind or not. Those two papers that were read, were from students —

and they show their attempts to correlate the two subjects, expression and painting.

There was one from a young man in that class and I hate to say he was the slowest of the boys. The young women were all quick to appreciate it and these two papers seemed to me to be very interesting so I introduced them here for that reason. Such papers as those, Mr. President, are written by each member of the class perhaps every two or three months and are presented about twice a week about every two months.

PRESIDENT SILVERNAIL: Was this elective?

MR. HARRIS: No, sir, it was required in that class. It was a very small class; there were only seven or eight in it.

PRESIDENT SILVERNAIL: There is in the city of New York an association known as the Educational Players. It is under the supervision of Mrs. Emma Sheridan Fry, who spoke for us at the State Association meeting in Rochester, and I earnestly requested that she come down here and tell us about her work. She tried to do it but found it impossible, so she has sent her paper and the Chairman of the Literary Committee will read it.

MR. BARBOUR: I regret that Mrs. Fry cannot be here to give you her own interpretation of it. She said "I hope you will do your best with it." She was very enthusiastic and wanted to be here and I know the personality of the speaker has so much to do with the presentation of it. Mrs. Fry entitles her paper "Educational Players and Notes on the Principles that Relate Dramatic Work to Education." It reads as follows:

The Educational players are a group of young men and women in New York City, associated un-

der the Dramatic Direction of Mrs. Emma Sheridan Fry, for the study and production of plays.

They are guided by the principles that relate dramatic work to education, and recognize the Dramatic Instinct as a force in the development of the human being.

Their associations, and adherence to these principles is voluntary, they seek relaxation from pressure of industrial responsibilities. They believe the relaxation they find includes happy social companionship, development of character and personality, and supplies an interest that enobles their lives, and relates itself to their practical welfare, efficiency and success.

They hope to build an education playhouse for themselves. They plan the publication of their prompt books, which are text-books of educational dramatic methods of production.

Several of them were associated with Mrs. Fry in her work as Director of the Educational Theatre, about six years ago. This institution was widely advertised under the able business management of Miss A. Minnie Herts. Here Mrs. Fry developed the principles which differentiate educational methods from amateur show producing, and bring dramatic work into scientific relation to education.

When Mrs. Fry withdrew from the Educational Theatre, which shortly after closed, the Educational Players undertook work, less widely advertised, but animated by the same principles which had given significance to the Theatre.

Educational Player Productions are invariably at an astonishing standard of dramatic excellence, at an astonishing standard of dramatic excellence, and make a unique and powerful appeal to the audience. They do not resemble professional thea-

tre performances, and differ wholly from amateur shows.

The Players have lately presented "A Midsummer Night's Dream," at the Morris High School, New York City. The fairies and elves were played by children from Public School 43, who were trained according to educational methods.

Programs have been presented at Barnard College, and for the Dramatic Club of Teacher's College, Columbia University.

A series of one-act plays given lately, and covering a wide range of life problems, grave and gay, attracted a large audience that included many interested educators.

One of the Players is Stage Director of all productions, his staff is of Player-members. A Player is business manager. When necessary they build their own scenery. Their regular meetings have been held at the Recreation Rooms, a settlement house, 185 Christie St., New York City. If you want to know more about them, write there, to Mark Wertmann, Business Manager.

One of the Educational Players, Miss Doisen, especially trained for the work by Mrs. Fry, is Dramatic Director at Public School 43. Miss Porter, another Player, has, for two years, been in charge of the English Department at the Winchester School, Pittsburg. Associate members are in charge of settlement work in various cities. Educational Players are leaders of dramatic work in several settlements and educational classes in New York city. Mrs. Fry has presented principles governing the work to teachers at Public School 177 and 43, at the Washington Irving High School, and at the Horace Mann School, and Teachers' College. A beginning is to

be made this winter at recreation centers in public schools of New York.

A play is dealt with as a specimen of life, affording the Players experimental experiences in life-problems. In preparation two-thirds of the time is devoted to study of the problems, and development in the Players of the impulses involved. Self-consciousness is submerged in the flow of impulses which result from the Players relating of himself to these impulses, is un-selfconscious, spontaneous and normal, because it results, not from the voluntary control, but from the operation of those laws which in real life associate impulse and action, and produce expression.

The Player's attention is never called to the *Form* expression takes. Form is never dictated. An unerring knowledge of the significance of Form, and the laws by which impulse produces it, is required by the Dramatic Director. Throughout the process of establishing Contact, building Motive, generating Impulse, and translating it into Expression, the Director is ready without rousing the self-consciousness of the Player, to relieve body constriction, remove obstructions of personality and habit, open channels of expression, and simplify processes.

When impulse fails, or becomes vitiated by self-consciousness, new contacts are developed with the problem. Fresh impulses are generated thereby, and sagging ones energized. Thus under enlightened guidance, *form steadily gains in grace and significance, as it becomes a more wholly responsive expression of the impulses that induce it.*

Throughout the Play, each Player, no matter how short his part, is kept energized by motives which bind him in a progressive relation to the problem.

Whenever necessary, plays are re-written to supply required supporting motives.

No Player appears often enough in a part, to permit substitution of voluntary control for impulse, or consciously to adjust effects to the audience, or to slip into an exhibition of self behind the part, or consciously to develop perfection of Form as detached from impulse.

Young people are brought into wholesome and stimulating social and work companionship. Sex encounter is regulated by its relation to a common interest which nourishes and energizes the higher centers of the being. Problems of Companionship, Courtship, the various human relations of Marriage, and Family Life, the merry and wholesome complications of sex-encounter, and the tragedies involved in deeper relations, are truly, openly and interestingly presented to them in play environments. Thus, in wholesome companionship, they test these, and countless other life problems, without invading the field of personal relations, and individual responsibility to real life.

Under enlightened guidance Educational Dramatic work harmoniously develops Human Beings; it does not make actors. It prepares for life, it does not coach for a show. Properly related to school curriculum it animates with human interest many departments of school effort, bringing facts to the mind through the rosy gates of Dramatic Interest. When unrelated to school routine, dramatic interests are a disrupting and unmanageable force, working harm in every direction.

Unless education fits for life it fails. The play, educationally dealt with, practices in life itself. It enlarges the Player's range of living. Character

is balance of qualities, harmoniously developed and in conscious adjustment to environment.

NOTES.

No one life, no one personality and environment can fully express a soul, or use all the impulses that urge for outlet.

To live one life fully, making complete use of one environment, impulses and qualities must be developed in harmonious relation.

The power to fit our forces to our field is character. Qualities are to the soul what muscles are to the body. Physical perfection and efficiency means all muscles fully exercised in harmonious relation to each other, and to the whole body. No one routine of physical life does this. Special exercises are needed. We all know the ache of growing pains.

Qualities are to the soul, what muscles are to the body. A soul is able for life when its Qualities are developed in harmonious relation to each other and to the whole being. In its demand for expression—which is exercise—the Soul ignores limits of Personality and Environment.

When the educator invokes the Dramatic Instinct, which is an agent of this instinct for Expression, and "casts" a child or adolescent for a "Part," he co-operates with one of the elemental instincts of the Soul.

In "Playing a Part" the ego slips into a new personality, offering exercise for the humanities and qualities in new combination. The new environment presents new opportunities and stimulations. The Soul stretches. The Individuality expands. submerged qualities lift to breathing room, over-energized departments are disconnected, growing

pains relieved. The Ego tends to serener poise in its own environment and personalities.

A complete grasp of the problem is required by the Director who keeps in view the life-value of the problem study, to the Player, as a human being. The Player is interested in his relation to the play. The Director is interested primarily in his relation to life.

WHAT DRAMATIC INSTINCT IS:

An elemental impulse, stimulating all departments of the being to creative effort; an urge towards Self Expression, regardless of limitation of Personality, Environment, and Fact; an Instinct, automatic in operation, unreasoning in urge. It endows its creation with an illusion of reality, often powerful enough wholly to obscure fact. Loosed in unregulated outflow, operating in the field of real life, and invading established environment it may work wreck and injury.

The boy who runs away to be a pirate, doesn't want to be a pirate, he wants to *try* being one. He should have the chance, and one that includes the chance to stop being one. His dramatic instinct is at work, trying to fit him for life. His qualities need exercising. Especially his pirate qualities. They must be worked off somewhat, if he is to attend to his school duties now, and grow up to be a nice tame citizen sometime. He needs the co-operation of the Educator, not the Reform school. Let him be a pirate.

Dramatic instinct supports effort, lightens drudgery, glorifies the ordinary, and blithely surmounts difficulty, fact, and failure. It is the Will of the Being to Be. Human Nature's primary instinct is that of physical self-preservation; next is the Instinct

for Self-expression, of which the Dramatic Instinct is an agent. Self-expression is a form of self-preservation.

Educational Playhouses, to give play to this instinct of self-preservation, are needed all over the country. Let us cut out the jails and the reform schools and the hospitals. Reform schools are for youngsters trying to form. The Educational Playhouse will give them a chance. Jails are for people who didn't get a chance. Let the Educational Playhouse attend to those young enough, and—and put a theatre in the jail to give the older fellows a chance.

Not one of them but will delight to play an honest man,—especially a nice, rich one, who has a hard-working burglar sent to jail—! We all crave the stretch of being something we are not. To see if we want to. And—who knows? maybe we do!

Hospitals are mostly for idle people suffering from ingrowing personality. Shake up as many as are not too far gone, in an Educational Playhouse. Let them play they are well! So will they be subjected to the vigor of outflowing impulses that cure whatever is the matter with you! And oh! For the beauty of Pity, and the grace of Charity,—because the sun shines, and God IS, take some form of Dramatic Work into the hospitals. Lay hold on the hearts of the dying. Lift their eyes over the shadows that thicken about their life, into the Light this is!

And around us, not put away in hospitals where you can't see them, are the dying and half dead! Eyes dull, hearts full of sawdust, blood running bitter ashes,—humanities that rattle around inside of them, like buttons in a box,—a hand clasp of bones,—and a head all full of brains!

They need saving by a strong application of Dramatic Instinct AT ONCE! But before I dare pray for Educational Playhouses, I must see Teachers equipped to serve in them.

TEACHERS' QUALIFICATIONS.

I profoundly believe the work to be essentially a Woman's, a mature woman, tested and mellowed and strengthened by life. She needs an alert body, vigorous health, and warm sympathies. She must cherish a passionate belief in humanity, and an unshakable faith in the fundamental kinship of all human impulses. She must be in easy and cheerful control of her own forces, and warmed by mother instinct.

She ought to be pretty, light-foot, merry, and carry a young heart, or rather let a young heart carry her. She should not be fat, she shouldn't be thin, and she ought to love pretty clothes! She deals with elemental forces in children and adolescents. She may work criminal harm, unless she be enlightened by specialized training. The Doctor's mistake is buried. The lawyer's mistake is hanged, but the Educational Dramatic Teacher must make no mistakes.

She needs expert knowledge of the significance of Body and Speech Form, and the laws governing their correspondence; she must be able to control their mutual modifications, interplay, and interdependence; she must easily operate the law which governs the automatic response of the instrument to the impulse that uses it. The natural processes by which the Centre, or Ego, contracts environment, through the senses, the spontaneous generation of impulse thereby, the process whereby impulse flows through the body, and translates itself into expres-

sion, must all be known to her and easily in her control. She must be able to reproduce in the Player the conditions stimulating these natural processes, to the end that the Player be, throughout his being, thrown into activity akin to that induced by real life-activity. Under her guidance his response of speech and action will be the result of a Natural process from Centre to Expression.

She must read the body as the symbol of the soul, locate bars and obstructions, release constriction, vitalize unused parts, clear channels between Centre and Surface, and establish vigorous sensitive, significant automatic response in every part of the instrument. (Voice, Body, Speech.) She will never dictate Form, nor be influenced by her own idea of the Part in developing the Player's expressions of his idea. She will be able to guide impulse through unresponsive channels, and relieve overworked ones. In constriction and awkwardness she will read the cause, and know what false contact has been made at Centre, how Self-impulses have invaded the impulse field of the Part, where action has become disassociated from impulse, she will be able deftly to accomplish the precise release the Player needs, and he, unaware of her method, will realize only renewed freedom and joy in activity.

The laws of transition must be known to her, and the translation of impulses into varying forms, through varying departments of the instrument. The language, (and as many dialects as possible), of each department of the being must be known to her. She does not teach acting, she stimulates the being into living. Since living is the business of each one of us, and that which most of us do least well, the Educational Dramatic Teacher's place in the scheme of Education is fun-

damental and of supreme importance. Her responsibility to Humanity in her charge is sacred.

(Applause.)

PRESIDENT SILVERNAIL: The Secretary will now read us some telegrams and other messages that we have received from our absent friends who are here in spirit, though unable to be present in body.

MISS MAKEPEACE:

Mr. Chairman and Members: There have been received twenty-one letters, each one containing greetings to this Association, and five telegrams. The greetings of course are all of one nature and I am going to take the liberty of reading just a few and only a word or two from these few. (Miss Makepeace read letters and telegrams from Miss Shackleton, East Cleveland; Thomas C. Trueblood, Ann Arbor; Jennie Mannheimer, Far Rockaway, L. I.; Mrs. John B. Lowell, Xenia, O.; Miss Edith E. Welsh; Anna Tucker, Cleveland, O.; Alice C. Decker, New York; Elizabeth Mansfield Irving, Toledo, O.; J. F. D. Beckwith, Waco, Tex.; and Mrs. J. G. Frankel, Portland, Ore.)

PRESIDENT SILVERNAIL: Mrs. Belle Watson Melville, our patron saint for many years, writes a letter that is most cordial and enthusiastic and full of regards and regret that she cannot be with us. She has served us on the Executive Board; she has been our Treasurer and she has been, I think, Chairman of the Literary Committee, and has done about everything she has been requested to do and lots of things she has never been asked to do, and she sends her most inspiring words and greetings to us from Oak Park, Chicago. I also wish to put in a word for Mrs. Frankel. She has been Treasurer of many organizations and is a most efficient business woman. She has done an amount of work in clear-

ing up our financial situation that would have appalled half a dozen people. She had made arrangements to come here to the convention and had sent out a letter of final appeal to the delinquents asking them to send their money here. Letters have been addressed to her here which have been opened at her order by our Secretary acting as treasurer pro tem. At the last moment a most important business situation developed which absolutely prevented her coming. We owe Mrs. Frankel an especial debt of gratitude. I wish we might move to send her a telegram today by the Secretary or by some officer expressive of our appreciation of what she has done this year and our great regret at her not being able to be with us.

MR. SMITH: Mr. President, I so move. (Seconded.)

PRESIDENT SILVERNAIL: It is moved and seconded that the greetings of the Association expressing appreciation of her services and regret at her absence be sent to our Treasurer, Mrs. G. J. Frankel. (Unanimously and enthusiastically carried.)

PRESIDENT SILVERNAIL: We have had a great many invitations, among them one from Mr. Hawn, who has been President of the Association. He has sent his regards and an especial invitation to go to New York. He would have liked very much to be here but it is impossible. It affords me great pleasure to hand the gavel over to Prof. Smith for the Conference on Standardization.

CONFERENCE ON STANDARDIZATION OF WORK IN
PROFESSIONAL SCHOOLS AND COLLEGES. CHAIRMAN,
PROF. ELMER W. SMITH, COLGATE UNIVERSITY.

MR. SMITH:

Mr. President, and Members of the Convention:

My good friend, Prof. Fulton, who has so kindly conducted these meetings in my absence, has tried to put me on the right track, but I fear my brain is too fagged out and my body too weary to have taken in very much of what he has said. We shall try to connect up some points with the other papers this morning, which have already been passed upon, by taking up the questions which are to be submitted to the Schools. The idea of this whole question is to get together the information which is necessary in order to make a comprehensive report upon the situation as it now exists in the Schools relative to the teaching of Public Speaking, Oral English or Elocution, or whatever we will call it. Our idea is to formulate a report that can be presented with a good deal of force to the presidents of colleges and principals of schools as well as to the heads of the Departments of Public Speaking. In order to do that we must needs have a beginning of some kind of a report. One has been sent out from the University of Kansas by a Committee appointed by the Modern Language Conference. Some of you may have seen that report. It is a most comprehensive report on the situation in Written English and it will certainly have a great deal of influence. I think we can afford to send out the same kind of report, provided we get the data needed and I expect it to have an equal influence in the shaping of courses in high schools and colleges in Public Speaking. The question then that has been in my mind in this question hour is this: What questions will it be most profitable to ask in the first place, and in the second place, what is the best form in which to put the questions? In the time at hand I have arranged such data as seemed best to me. Now I want you to feel perfectly free to offer sug-

gestions for change in both the substance and in the form. I should add to this, as has already been stated by Prof. Fulton, that our plan is to send out some 10,000 to 15,000 copies of this questionnaire, copies marked "College" to colleges, and those marked "School" to schools, by enclosing them with circular matter, through the courtesy of two publishing houses. In that way we shall expect to reach pretty nearly the whole field of college teachers and high school teachers. In preparing this school paper I have worked with this thought in mind; that the teaching of Public Speaking in public schools is done by teachers of English, and you will see that the questions have been formulated with that in mind. The things we want to know then from the English teachers who are teaching Public Speaking are essentially these things: Under what conditions are you doing your work as a teacher? under what conditions are you working? are they burdensome or difficult? and then, under what sort of an environment in your school do you find yourself? I understand that the form of introduction has already been passed upon and approved. Suppose we take up the questions in order. 1. The request for the name of school and address is a mere formality. In No. 2 the number of teachers is asked in order to get the relation of the study of public speaking in the schools to the other studies,—whether there are any studies in questions Nos. 1 and 2 on anything that belongs to that. I will say this in addition to what has already been said, that this form is still in type subject to revision. The printer is holding his form so that any of these questions can be reworded,—so that anything can be added we may desire to add before the papers are run off.

MISS ABBOTT: In the first and second questions I should like to add the Normal Schools to them.

MR. SMITH: That is a very good suggestion. Is there any opposition to that? It does not touch the Normal Schools at all. I wonder how we could get at that. That was a question in my mind at the time. I really did not see how to reach the Normal Schools with just this kind of a paper. Would you simply add to that "High Schools or Normal Schools?" Just what form should that question take? Perhaps you could have another form for Normal Schools. All of the Normal School people are high school graduates either of Freshman and Sophomore age or college age. I am trying to get hold of the Normal Schools. The Teachers' Colleges—their schools—the college paper would naturally reach.

MRS. DAVIS: It depends whether a Normal School gives a degree. The Normal College gives degrees; the Teachers' College gives a recognized degree, so of course it would come under the head of the College or what is known as the Normal College. Normal Schools like the Genesco Normal would come under the head of Schools, but they do not give degrees. They are above the high school grade and the work along many lines is college work.

MR. SMITH: How would it do to append a note somewhere in the paper explaining that these questions are intended to apply to Normal Schools as well?

MISS ABBOTT: I would like a list gotten out for Normal Schools and Teachers' Colleges. If you do not get back to the foundation where the teachers come from you will never get the children taught. You have got to get behind them, so I want a separate list.

MR. SMITH: I wonder if by going over it we could take a form that would be briefer.

MISS ABBOTT: We have separate departments; the Normal and the English Departments are oral.

MR. SMITH: Has anyone any other suggestion how we can meet that?

MISS ABBOTT: Should we not insert there: "If Normal School, how many pupils?"

MR. SMITH: What proportion of the pupils study Oral English in any form? Is there no suggestion for change in that question?

MISS ABBOTT: I do not wish to do all the talking, Mr. Chairman, but it seems to me we cannot teach any kind of English without some Oral English.

MR. SMITH: What suggestion would you make? What suggestion would you change? Question 5: "Names of Oral English instructors with titles and degrees?" The idea is to find out, if possible, the amount of preparation of people who are teaching Oral English. We will pass on this question. "If this work is done by teachers in other departments, how many participate? Are they specially prepared?" That is these people who are working in other departments. Any suggestion?

Question 8: "Courses in Oral English, hours per week, Number of weeks, Size of classes." Does anyone think of a better plan to get that information than the one here?

MR. FULTON: I think, Mr. Chairman, the only difficulty is in the distribution of the work the classes need. For instance, one year there would be a certain principal for the first year, another for the second, and still another for the third year. It would seem a little better to state what is taught in the four years, without designating which year it should be in, because there is such a variety of

dates and distribution of work. For instance, we found that one of the members wanted Elocution distributed throughout the four years, and we are trying to put it down for one year so that if we cannot get it so arranged there will be more liberty on the part of the teacher as to which year certain parts could be put in. Then we could give a more universal answer.

MR. SMITH: The question was inserted to find out what is being done in the first year, second year, third year and fourth year. Just what is being done now is the basis for a report, of how many hours a week. If a teacher did not have it arranged so that she could give it in this form, the question would suggest to her some form for a statement which would apply.

Could anything be added to that question in addition to the hours per week, "Number of weeks and size of classes?" "How much time is given to the study of Phonetics, Breathing, Voice Culture, Gesture, Interpretation?" You get an idea here of the technical work—how much time is given to it.

10th. "Which courses in Oral English are required for graduation?" Most of them will say "none," of course, but if this is the case we want them to say "none," and we will say "none" to the faculties of the schools and colleges. 11th: "How much time is given to written English in your school?" Now, is that a wise question or is it not? As I said a moment ago, it seems to me that the work in Public Speaking, or whatever it may be called in public schools, was being worked into the English work at present and we would like to get the relationship between the two and find out how much time is given to Oral English? Now, as I understand it, this is the situation in colleges. There

is a general dissatisfaction with the condition of written English throughout New York State and a great many of the teachers of written English have come to feel that the oral work has been slighted and they would like to go about it in some way to get oral work done. Now we are asking these teachers: "How many hours a week are you giving to written English?" We would like to have some of them given to Oral English.

MRS. DAVIS: Isn't that answered by the principals of the schools? Isn't that dictated by Albany, or the city, the State School Departments?

MR. SMITH: The Commissioner of Education would be very angry should he hear you say "dictate" because that is not the intention at all. It is all suggested in the Syllabus and the fact is that the Syllabus is slavishly followed, a thing the Regents do not want at all.

MRS. DAVIS: The reason I asked this question is this: When you ask them why they do this work they come back at you with the statement that they "are obliged to do this."

MR. SMITH: Now what we want to do is to bring pressure to bear to get the Syllabus to say that so much time shall be given to Oral English.

MISS ABBOTT: The Syllabus does say that. I taught my English this year,—Oral English,—and had very little writing.

MRS. DAVIS: Still it is not what we mean by Oral English. It is not technically Elocution. That is what the Department means. There is the old fight once more.

MR. SMITH: Here is a beginning, we say: "How much time is given to written English in your school?" as a back-ground for the next question: "Has Oral Composition in the place of written com-

position been tried in your school?" Not, has it been generally substituted, or universally substituted, but has it been tried at all, and if so, with what results and with what kind of exercises. I have a feeling that I may be wrong but if we are going to influence education as we want to influence it we have got to go into the thing with a dynamometer of education. We cannot do it on suggestion. But if we can fit into a situation which has been developed apart from ourselves and get some things that we want now, and leave it so we can get more things later, I think we can get the whole thing.

MR. GEO. C. WILLIAMS: Would it not be better to try, Mr. Chairman, to get as much as we can; in other words, get all we possibly can?

MR. SMITH: Mr. Williams takes that attitude very strongly. I think therefore I shall take the other attitude and say to take what things we are likely to get now and hope for more things further on, rather than to ask for too much now and run the risk of being thrown down altogether. That is largely a matter of temperament.

MRS. DAVIS: Mr. Chairman, it is a matter of fear on my part. Mr. Fulton said yesterday, speaking about this very proposition, that if we didn't look out the English department would absorb us and then there would be no work such as we have spoken for. I am perfectly willing to wait for the whole loaf if I can be convinced that by taking the half loaf we are going to get the whole loaf and not be robbed of even the half after awhile. Frankly I am afraid of the teacher of English and fear that department because of the work that has been done; because of what was being done by teachers of English under the name of Oral English, which is not the thing that this Association has been standing

for these twenty years,—not the thing that we, as a group of specialists, have been working for. Convince me that we will get the whole loaf and I am with you. I do not want to be relegated out of existence.

MR. SMITH: I think the question there would be, that we should take the whole loaf if we are strong enough, but if we are not strong enough to get what we can.

MRS. DAVIS: May I ask this question? Will this work—if we get it, the half loaf—will it be given to us who are training for future work in Elocution, or will it be given to the untrained teacher of English. That is what I am afraid of,—that we will be not be employed to do the work; that when it is put in it will be turned over to the teacher of English whose first love is written work,—the form of expression, not the vocal, and that that side will be emphasized to the detriment of our side of the work. Is there no way by which we can make them employ us? I am not speaking from the point of view of obtaining employment,—but that our work may be done.

MR. SMITH: If you will excuse me for seeming to talk a good deal: I have talked this over a good many times. As I see the situation, it is like this: If we should succeed in getting a college requirement next year, which would require a department of English in every high school that was going to send pupils to college, we should not have one-eighth of one per cent enough teachers to handle such a course in high schools because we simply haven't the teachers to do it. If we are going to have a college entrance requirement, it is something we shall have to rise to gradually, but just as soon as we get a requirement of that kind as an entering

wedge, it is going home to College students, that here is a line of teaching that has not been in College for the past but which is going to require a lot of teachers for the future. I am fairly sure that is going to be the case, because I feel it in my institution now. I feel this is just a little something which shows which way the wind is blowing. If we should go along like this, up there, we would not be able to handle it right off. It has got to be done by the teachers of Oral English, with the emphasis on the "Oral." That is the way the teachers of English are going to get at it. By the way, I understand that the Superintendent of Education of New York City says that hereafter teachers there will have to teach Phonetics. That is a step in the right direction. Just keep pushing.

MR. SILVERNAIL: I wish to say in regard to that point that I have come in contact with quite a number of Superintendents of Schools, and Presidents of Boards of Education, Principals and others, and sometimes I am asked to recommend teachers. I find there is a growing desire on their part to secure competent, thoroughly trained teachers of Elocution. There is a growing demand, and a desire to put that work in our schools in the hands of such trained specialists—those who are properly educated and thoroughly equipped.

MR. SMITH: I think we shall not all agree on a similar manner of procedure. What we desire is a consensus of opinion. Is there any further comment on question 12? My own feeling about that question is, that the bare suggestion to 10,000 English teachers that it is *possible* to do some of the composition work orally is going to open up the way to do it in a great many States.

MISS ABBOTT: I may say from experience that it

is a great deal easier to teach it than it is to look over hundreds of papers night after night.

MR. SMITH: Question 13: "If not, do you think any of the time could be given to Oral English with better results? If so, how much?" Any of that time now given to written English, of course, could be given to Oral English with better results. Perhaps 9,000 teachers will say "No" to that, but I think not. "If so, how much?" Is there any comment on that question?

14th: "Would you welcome an Oral English requirement for College Entrance? If not, why not?" That is putting it flatly. We have worked up to it. The idea has been to work up to the putting of that question in such a way as to make it evident to the teachers that there were things they could do to prepare for an Oral English requirement that would not be such a radical change that they would feel it was entirely out of the question.

MR. BARBOUR: Mr. Chairman, I may say, as representing one college, that the President of Rutgers College practically approves that suggestion and that they would welcome such a requirement. That from an old college founded in 1776.

MRS. DAVIS: I know the College I have been with would be very glad.

MR. SMITH: It is in the air and we should get it in form here.

MRS. DAVIS: Columbia is standing for it.

MR. SMITH: 15th. "If so, would you approve this plan of examination based on the reading and study of literature required at present?" Here is a question I fancy we shall disagree upon, perhaps, as much as on any other. I will say that so long as the name of Columbia University has been mentioned, I do not see that it will do any harm.

MRS. DAVIS: Yes, Mr. Tassin says President Butler is back of the change. This is the proposition that Prof. Tassin has put up to the English Department of the Columbia University; that such Oral English examination shall be adopted in his Board. I think I use almost his exact words, Prof. Tassin having sent to me the letter he is sending to Dr. Butler. It has Dr. Butler's approval and must yet be approved by the English Department and by the whole faculty if Columbia really adopts the proposition at this time.

MR. SMITH: Now this question, I understand, is in the same form as the one on the other paper discussed yesterday. Do you care to discuss it any further today? I think I understand the modifications that were suggested: the striking out of "b" and "c" and the substitution of something for it, of "Sight Reading" and "Extempore Speaking,"; that was for the College section. Now this same question is asked to be answered from the point of view of the school teachers. Would that be the subject you would like to have as a high school teacher?

MR. NEWCOMB: The work we are on now is probably the most important thing we are doing in this Convention, and as a member of the Press Committee, I should like very much to have some one write an article for the papers that will be a summary of the work that we are doing in this Convention. I think it is not generally understood by the public. Perhaps the Chair will appoint someone to write a paper of about a column and a half for the newspapers? Let us put this before the public in the local papers here. The reporters do not know anything about what we are doing except from the few general points they get from the program.

MR. GEO. C. WILLIAMS: I think the Chairman of

this section had better do it. He has had charge of it. I should like to add also there are many magazines and it might be acceptable, and the magazines go everywhere.

MR. HARRIS: It seems to me that we do not get in the papers enough. I second Mr. Williams' idea that you give this paper to the press so that they will understand what the Speech Arts Association is endeavoring to do. No one knows about it so well as you yourself and it may be widely published.

MR. NEWCOMB: I find the reporters have a hazy idea of what we are doing here. They get the titles of the papers read on our programs here but they have not got the idea of this important thing that we are working out. Mr. Smith, if he has the time, can put it in shape.

MRS. DAVIS: The New York Tribune one day last week mentioned the Chattanooga Convention and stated that the most important work of the Convention was the work of Standardization.

MR. SMITH: If you desire I will do the best I can with this matter. We ought to say, perhaps, in this connection, that this Committee from the Speaking Conference stands behind this movement. Prof. Tassin is delegated to write to all the papers he can and he has written the best magazines of New York City—he has to do that particular line of work, and Prof. Wetzel has to carry on the work in all New England and is going to speak at every important Educational Conference in New England this year with the idea of getting them interested in Oral English. Prof. Pearson down in Pennsylvania is going to do the same thing. I am particularly anxious to have him appointed for that work because I am going to talk upon the possibilities of speech at the University of Wisconsin, where for six or

seven years we have had an annual meeting of principals from preparatory schools from all over this section; sometimes as many as forty or fifty schools represented there, and who are all preparing for the colleges and universities of the Southern Association and there will be an opportunity, I think,—probably our subject next year will be English. Now, we will return to the questions: As I understand, "d" under 15 was approved as it stands.

MRS. DAVIS: Mr. Chairman, there does not seem to be any special attention paid to voice production, articulation and vowel sounds. I do not know how much can be done in high school, but I would like to see that there. I would take out the word "Diction." I do not like it because it always means choice of words to me. Articulation, vowel sounds and pronunciation, correct breathing and correct vocalization, and then you would ring in voice development.

MR. SMITH: There again that suggestion is associated with the general question of whether we had better be general or specific. When we think that some of these great city high schools are sending two or three hundred pupils to college and realize that at present they may not have a single teacher of voice culture in the schools, then I am sure I am going to say, I don't know.

MR. WILLIAMS: It would work out in the same way that Phonetics are working out in New York City now. If this is demanded, they will scurry around and get knowledge on this point. This is most important.

MRS. DAVIS: I would say: Speech and Voice,—50 per cent for Speech and Voice.

MR. SMITH: What is your feeling about that, Prof. Fulton?

MR. FULTON: Yesterday, in starting this same question in the College section, we differentiated between the work for entrance to the College and the minimum of work that should be recognized after one is in College and we stated it yesterday in this way: Elementary Elocution, including Phonetics, Voice Building, etc.

MR. WILLIAMS: Elementary Elocution including Voice Development and Articulation.

MR. SMITH: I have heard it said that the reason Prof. Tassin put the word Diction there was a very obvious one, just to avoid saying Elocution.

MRS. DAVIS: "Diction" is not the correct word either. That does not mean Articulation, Vowel Sounds and Pronunciation. That is drafting the word into special use. I think that is what he means in order to avoid antagonizing college faculties.

MR. SMITH: Shall we pass on to the next question: "Could you approve the following course for High School graduation and College entrance?" It is the same question that is asked on the College paper. I suppose you will pass upon that today as you did yesterday on this and I think I understand the modifications that were made.

MRS. DAVIS: In the third and fourth years it is so entirely masculine. The debates or dissertations; dissertations or orations: I would like to add something that is more suitable for the girls of high schools,—literary interpretation for one year of college study. I do not care what name it has, provided you give us the opportunity to do literary study of poetry, poetry interpretation and dramatics in place of debates. The study of dramatics is

really a factor in Elocution. If you can make High Schools see that is a part of the Oral English work you can accomplish a great deal and it is a work that the girls are perhaps more interested in than the boys. I want to add "Dramatic Work."

MR. GEO. C. WILLIAMS: It says "Debates or Dissertations." You could add: "Or Dramatics" if you wish and have a choice of the two.

MRS. DAVIS. In some places where Elocution is tabooed, dramatic work is now recognized. The word "Dissertation" seems to have a certain significance in New York State Schools. Perhaps it has not in schools outside of New York State with which I am not familiar, but especially in the Rochester schools they have adopted a system of Oral work which they call "Dissertations." They have articles prepared and after careful preparation pupils are expected to deliver them without reference to their papers. In college we should call it "Extemporaneous Speech" but in the High Schools they call it "Recitations" and in the fourth year "Dissertations or Orations."

MR. SMITH: Is there any suggestion relative to the 16th? You will observe that under so many of the questions there is an opportunity for the teacher to suggest changes. It would seem we should be able to give an expression of the work which is here desired.

MR. GEO. C. WILLIAMS: Do you approve of the following course for high schools graduation or college entrance the first year?

MR. FULTON: Including Voice Building, etc. You agree on two hours for the first year?

MR. SMITH: But the third year one hour instead of two. That would make two hours for the course—the whole course. We all thought that a matter

of expedience because we felt we would get that. "Dissertations and Orations," one hour during the year.

MISS ABBOTT: The wording of the 16th question still leaves out the Normal Schools: "For High School graduation, and Normal or College entrance." For high schools outside of New York you will have to standardize. In this kind of work Normal Schools ought to have just as much additional work as the College.

MR. GEO. C. WILLIAMS: Why wouldn't it be a good idea to make that word "Normal or College entrance," which is the same anyway. Normal Schools as well as colleges have got to turn out more teachers of Oral English.

MR. SMITH: 17. "Are the conditions of your school favorable to the cultivation of good oral expression?" That will have to be answered individually. You can specify afterwards on general information by tabulating.

18th. "Are the other departments so conducted as to assist the development of good oral expression?" It has been my experience that many other departments are not conducted so as to attend to the development of good oral expression. In fact, they are conducted in just the other way.

MRS. DAVIS: I am going this Summer to have a class of Nuns. I have been teaching in a Catholic School for a great many years. Every Nun in the convent who teaches in our schools, in the Mother House at which I teach, has to work with me this summer, no matter what department of teaching she is in, in order that she may learn how to correct the defects of the children in speech in every department, whether it is mathematics or science, or English; it does not make any difference. They are

to know the fundamentals of Voice Production and the technique of speech Phonetics so they may correct the speech of all the children. This will cover at least a thousand children. That is the work of one school. They are aroused to the need of the work.

MR. SMITH: If we can hear from high school principals: There are so many teachers of expression who have said that the conditions in their schools are not favorable to the cultivation of good oral expression.

19th. "How many hours of teaching per day required of Oral English teachers (a) in classes? (b) With individuals?" Can anything be added to that question? "How does total compare with what is required of other teachers?" Do teachers of Public Speaking have to teach twenty hours per week while others are teaching fifteen?

MR. FULTON: Does that mean, Mr. Chairman, the number of hours which teachers may put in or does it mean the number of hours of possible work?

MR. SMITH: No, how many hours a day does he have put in teaching. How much work is required of the teacher of Public Speaking as compared with what is required of the teacher of mathematics or the teacher of history. It may be difficult getting all this data right. The written English teachers perhaps would not agree with you.

MR. HARRIS: I was just going to add that, that many of our instructors have readers. One was granted to me this year. That is, I was granted \$85 to pay a student to look over the papers. In Vanderbilt I am upon regular salary ten hours of work a week with the result (I do not know how it is in other places) that I go to work at eight and get out at half past four or five, and from the first of Feb-

ruary up until commencement time every evening, practically, is filled with the students going over all sorts of forensic work, and many of them on final debates which they have got to get in for their final grades. Now if an instructor has a certain time, say 12 hours a week, and a reader will read his papers and grade them as some of our men do, he actually has time to burn, otherwise with larger question assignments he just simply cannot arrange between times to get in any extra time.

MR. SMITH: Would it not be fair for such teachers to average their time so as to get how much time they actually have to put in? We wish a report sent around and require that it shall be comprehensive. Any other comments on this question?

21. "Should Oral English teacher teach Oral English Exclusively?" Is that the best for the work? It would be the ideal.

MR. HARRIS: I would like to add if possible that this would indicate that we would like to have it.

MR. SMITH: My feeling is a little different from that of some of you here, especially Mrs. Davis and possibly Prof. Harris, to have the teacher of Oral English exclusive if possible. I would like to have the Oral English teacher teach some literature. It would be misconstrued if stated otherwise. It is the same question they are asking of written English teachers: Ought they teach written English and nothing else?

MR. GEO. C. WILLIAMS: The trouble is, they are not asked to teach English alone; they are asked to teach music, drawing and everything.

MR. SMITH: "If this work is done by teachers in other departments how many participate?" I think that covers the other points of the question. I think we should say something like this: that the

Oral English teacher to the advantage of herself and her pupils should teach Oral English exclusively. Something like that.

22. "Is compensation of Oral English teacher higher or lower than that of other teachers?" "How much?" Any change desired in that? Are Oral English teachers as well paid as other teachers. Now in the Universities in New York they draw the same amount as others.

MISS LOUNSBERY: In the High School they are all paid on the same basis.

MISS ABBOTT: I am always ready for a higher position if I can get it, although I am quite satisfied where I am. A friend advised me once to write a certain agency in New York which I did and got my letter back from that agency saying "You get more in your department than is usually given for that work." Now I do not get much and it seemed almost ridiculous. They advised me not to try to get another place. That is the funniest thing I ever heard of.

MISS LOUNSBERY: When I was teaching in private schools, salaries were higher than in any public school, especially the men's.

MR. BARBOUR: In the National Park Seminary, Hackettstown, N. J., and in New Milford, Conn., the girls' schools, the salaries of the teachers were higher than in any other schools.

MR. SMITH: I see it is time for closing this conference. May I say this, Mr. President: I shall be greatly obliged if you will all fill out these blanks and return them to me as it will be a starter toward this general report and you can fill them out with the questions asked as you understand the modifications.

MR. SILVERNAIL: Oh, this is fundamental work.
Shall we adjourn?

(Adjournment)

Friday, June 30, 1911

MORNING SESSION, 9 O'CLQCK.

General discussion of miscellaneous questions asked from the floor and found in the Question Box. Chairman, Prof. Robert I. Fulton.

MR. FULTON: The first question I have this morning is: "When a selection may be used either as a reading or a monologue, which should be used?" I suppose that really means whether we should give this reading from the manuscript or commit it to memory.

MISS LOUNSBERY: Mr. Chairman, I was thinking of selecting—well, one of Paul Dunbar's selections—"Cepheus" would answer the purpose. Should that be simply as a reading or as a monologue?

MR. FULTON: What do you mean by monologue? Is not your question as to whether or not we shall give it as a simple reading? A monologue is a form of dramatic utterance where you have all the characters, the scenes and everything, in such a form that it can be given by one individual throughout. Then really your question is whether we shall read the selection or impersonate the character.

I have a friend in Chicago, Prof. S. H. Clark, of the University of Chicago, who believes in dignifying the term "reading" although he may have a selection entirely committed to memory when he goes before the audience. He holds the book or puts it on a tripod. The point he says is: "I am a reader and not a reciter of selections." But while Prof. Clark loses a great deal of power by the presence of the book at the same time there is a certain dignity about it which is worth while. This questioner

asks if she shall give for instance Paul Dunbar's selection "Cepheus" as a reading or shall she stand up and give it all the attention necessary to represent the character?

MISS ABBOTT: I should say just as the spirit moves. We cannot say: This person may not sit down; this person may not stand up. It takes different temperaments to satisfy different individuals. We cannot make a rule for that.

MR. FULTON: Reading is theoretical in appearance and speaking from memory seems reading. I would prefer the latter style. However, I would not create the impression that you cannot take a book and read from it and interpret it at sight. Will not this then satisfy the question? If your purpose is entertainment as well as instruction, give it as a monologue, as you call it. If your purpose is instruction, have the reading.

MRS. SOUTHWICK: Mr. President, I had quite an argument, or rather an exchange of views, with a very fine artist in our line, Miss Agnes Knox Black. She said they had given "Macbeth" and we discussed what she called the objective and the subjective. She insisted that the subjective force of anything appealed to audiences who are non-professional and professedly intellectual as very much stronger if you do not make things objective; that is to say, if you do not act them out the effect they have is subjective. So it may have a difference what audience you are speaking to, but she felt so strongly about it that she said, very earnestly, that she thought my work would be better if I would do that. I said "I can do that; if you want me to I will show you; I would just like to see what you think." I took a strong piece: the banquet scene from Macbeth, and sat absolutely still and did not

move a muscle except my articulating organs. I felt a kind of dynamical concentration of force partly because I was endeavoring to show that I could, and she opened up her eyes and breathed hard and said: "There, that is the finest thing I ever heard you do." She made quite an impression upon me. I suggest a great deal of liberty in not literalizing; in taking away the subject: but I believe in the subjective way of using a person in description. I would like very much to know what the prevailing conviction is among the profession in regard to the relation. She always uses the book and makes just a few gestures with the hand and attitude. She says that the appeal is very much stronger spiritually. How it is I don't know, because I am rather devoted to the dramatic myself.

MR. FULTON: Mrs. Southwick has put it very well. The discussion on this matter might grow to be similar to a discussion between different schools of painting relative to the possibility of using oils or water colors or pastels as a medium of expressing one's self. You never could settle such a question at that. Now there are some painters,—a great many painters,—who feel that oils are the only medium that painters should ever use and there are others who are devoted to water colors or pastels. Some like to use both kinds. Or it could be likened to the possibility of using prose or poetry as a medium of expression. Some express themselves in poetry more or less good; some in prose more or less good, and some, like Emerson, would change quickly the artistry of the thought, but no one who sings doubts whether or not it had better be expressed in mathematical language or in those beautiful poems.

The next question is this: "Should a reader ever

give as an encore a selection which 'takes off' some defect of speech of some unfortunate human being, —that is to say, stammering, or hair-lip expression, or twist mouth."

MISS MAKEPEACE: This art holds forth the beautiful, and if, in God's wisdom, a misfortune has befallen anyone it is not the mission of this art to hold that before the public for ridicule. (Applause.) Our common sense if not our heart should answer that question for us.

MISS LOUNSBERY: I speak from my own personal experience. I once taught a happy little cripple and thought it would appeal to our sympathies if he gave the "Little Cripple" and it would not hold it up to ridicule; but a woman came to me after this pupil of mine had given that selection and said: "Never, oh never, have a pupil of yours give that again, because if you have ever had such an experience as this heart-breaking case, you would never give such things." She was heart-broken because she had had a little one who had been similarly afflicted, and I had thought that was beautiful, that little poem of Riley's, because it played upon our sympathy and did not hold it up to ridicule.

MR. SMITH: I was going to say if you consider it on that basis you would be greatly restricted; you could scarcely even talk of death or anything else; you are bound to touch somebody somewhere. Of course I do not believe in holding up anything to ridicule. I think that is poor taste, especially in an encore. I understood you were speaking of encore selections when this question was asked, but I do not think a selection such as that of the "Little Cripple," if given in the proper spirit, will work upon us. We cannot avoid touching people at some

point, at some time, and I do not think there is anything about that that could possibly hurt.

MISS LOUNSBERY: I do not know that I made myself plain. Of course I appreciate what she said, that it was bringing out everything in our joys. I think they are held analogous because death is common to all and in conformity with all. I happened to be teaching in a public school where we had many cripples. I never was thrown among so many and perhaps it has been drawn to my attention a little more than to others, and one or two selections have appealed to me as very beautiful but out of respect for the feelings of my pupils and their friends I have never called upon the platform those who might humiliate others named on the programs.

MISS MAKEPEACE: Speaking of this particular poem, I once heard a reader give that and act as though he were crippled, and it was a most excruciating thing. But to recite a poem like that and appeal to the intellectual is a different matter.

MR. FULTON: The whole thing is this: This is the last word because we have to close the meeting after this. We cannot avoid touching deep sorrow like that but if you make fun of it—there is the point that hurts. I have seen people take off the very funniest stories about funerals. That is the point; do not make fun or ridicule. I want to say this in closing that I thank the audience very much for helping me through this rather talked-over public work—the question box—by asking questions and responding liberally when called upon.

MR. SILVERNAIL: One of the greatest satisfactions in this coming together from year to year is the pleasure of meeting the loyal workers who have

served us faithfully during the year and in past conventions; that have enriched us and helped us by their words. Our movement stands for precisely what is represented on the next topic. We started in to do just that thing today and the advancement of our professional schools has been inspired by the same feeling,—the desire to secure personal improvement,—regarding it as the essential which is the basis for higher attainment in expression. We have many schools throughout the country which are standing here splendidly for that, and we are to have an exponent of their views in the person of our esteemed co-worker, Mrs. Jessie Eldridge Southwick, of Boston, Mass. (Applause).

MRS. SOUTHWICK:

Mr. President, Friends: It is with great pleasure and earnest satisfaction that I speak upon this phase of our art work. The peculiar force of the subject, as I desire to emphasize it, is this: There are in the educational world several ideas with regard to personal advancement. One is partly intellectual and uses the school of the mental faculties, the power to know and find out, etc., and one is the tendency to measure personal advancement by ability to succeed materially. But there is also this, I think, pretty well pervading the aspirations of humanity; the consciousness that there is a higher thing; a certain increase of the quality of being that is possible through education, though it is not always achieved by educational methods.

In the art of elocution we have been constantly confronted by the intellectualist saying that thought should be expressed simply: and many persons of prominence modestly disclaim at the beginning of almost every lecture, particularly if it is given before a School of Elocution, any knowledge of Elocution

or any desire to be effective. If they had a perspective from the absolutely cultural personal standpoint they would see that they are looking superficially. They have at some time been dissatisfied with posing or affectation or the intense and laborious effort to do things which are beyond realizing. I am persuaded that much of the charge of being superficial or formal and not speaking from the soul is due to being so concentrated upon accomplishing the revelation of things that we are, for the time being, constrained.

We all know, no matter what standpoint we have worked from, that we have times when a superficial effort is better than nothing. We just do the best we can at the time even though the incentive of the spirit, inspiration, is not there. So I feel that there is a good deal of injustice in the judgment of those who desire to be conservative, and exclusively intellectual in their way of getting at things. The personality seems to be at its fulfilment and I think we would all say it is at its best, when it shows without hindrance the aspirations of the spirit. The aspirations themselves must be cultivated as a definite resource or basis for the adequate expression of the same. I believe that we as artists have the possibility of expressing the ideals of the spiritual life and aspirations of character as a means of elevating the race; that is to say, of lifting its consciousness. The art of expression is the only means that we have of making tangible the ideals that are beyond what we can practically live up to. I do not mean that we do not sincerely try to make the art of life the greatest art,—we should try;—but ours is an opportunity to teach the world. I know a great many people say that to make art preachy is to belittle it. Of course it does if you have a preachy way; but as a means

of awakening the minds, the character, and the conscience of others, no other form of appeal has anything of like extent.

We should recognize the fact that personal expression is based upon fundamental capacities. If we are brave and love humanity there are natural forms of expression, not arbitrary like the construction of a language. Articulation is more or less arbitrary. But the very fact that all conscious life is affected by signs of emotion shows that these are natural symbols of spiritual meaning, and that the whole science of gesture and vocal expression is based upon that fact.

Now, we may say if it is natural, why do we need culture at all? Simply because habit already controls and plays upon us and our gesture is likely to be ineffectual. What we need is to learn certain fundamental principles of expression, and the gesture forms which have been discovered and classified are part of these. When we have learned to concentrate, extraneous things are turned aside and the person who is trained to the appreciation of poise, of balance, of repose, of reflex action, of the laws of expression in general, will, like the person who is trained to the forms of eloquence in language, use those when he is inspired. He will use his available material even though he does not calculate closely. We should study those things, therefore, for the purpose of concentrating our activities upon the things of imagination, of aspiration, and of beauty. Of course there is the training of the body for right condition primarily and afterwards for variety in forms of action; then, the training of voice is followed for freedom, and then for the conscious expression of motive.

Art has a tendency to awaken in us activities cor-

responding to its own significance. Emerson says that a work of art sets us in the same frame of mind that the artist was in when he made it. I believe that the art of personal development arouses sincere aspiration thru the practice of ideal modes of expression. That which we express we aspire to. When we think of that we have a glorious inspiration. If we embody in expression the highest concepts that have been recorded, we then perpetuate their life down through the ages. We have a tendency to evoke in ourselves the same possibilities of character, the same forces of imagination, and the same aspirations. You say: what about evil characters? That question has come up and been discussed much. It is said that it takes a good man to play a villain. Why? Because he has a perspective. It is only in light that the shadow looks dark: and where the soul stands behind it shows itself by the shadow, the motive will be shown in accord with our own perception. The person who merely drifts through plays, very emotional, and suited to his own temperament, gets a certain facility and aptitude, but there is danger of temptation. The whole art of the dramatic world will be elevated to a new plane when we recognize that character is to be illuminated with the aspiration and discrimination and that the artist must be consecrated to the interpretation and the revelation of truth instead of synchronizing the feelings of people. There shall be a plumb line to everything we do, the law of the spiritual world. What we desire to do is to develop the right kind of teachers who shall go forth and awaken the right forces of humanity. (Applause).

PRESIDENT SILVERNAIL: We were very much interested in the remarks of Mrs. McIntyre the other day in regard to an experiment which she has tried

and her promise of an example of it. Mrs. McIntyre will now present to us the two little girls whom she has present and illustrate the point she made the other morning. (Applause).

MRS. MCINTYRE: I would like to remind you of the little girls I spoke about the other morning. They are in the class in beginning interpretation, that is, when they begin to read from the printed page. I want to make it natural. I use the dramatic system with poetry and make poetry natural also, and this is just a little result from one of our smallest classes. It is something simple and yet just enough to make up a plot for them to grasp and enjoy.

(At this point two little girls, Mary Donahue and Katherine Herbert, gave an illustration of naturalness in reciting poetry. The title of the selection given was "The World Will Never Know." They were loudly applauded.)

MRS. MCINTYRE: This is simply submitted for the children's capacity. They study the "Psalm of Life" and other things and I think they comprehend, but this is just their own idea of action.

PRESIDENT SILVERNAIL: At Cleveland last year we had an address by one of the throat specialists. It was so suggestive and informing and beneficial to all of us that it has been deemed wise by the Chairman of the Literary Committee to have another talk of a similar character. It is a great thing for the teacher to hear regarding the organs of speech, etc., and when we can get relief at the hands of our very finely equipped throat specialists it is a very great thing. Things are possible now that were not possible when you are I were in school. We are constantly sending pupils to have their noses and throats attended to properly and I am glad we are to have this subject presented: "Adenoids, their In-

fluence in Retarding Speech—The Remedy," by one of the throat specialists of Chattanooga, Frank Trester Simth, A. M., M. D. (Applause).

DR. SMITH:

Mr. President, ladies and gentlemen of the Convention: I will try to avoid technical terms as much as possible in this paper, and anything you do not understand I will be glad to inform you about. If you choose to discuss the paper I won't feel offended at any criticism you may make. I have changed the title slightly: "Adenoids, their Influence on the Development of Speech, on the Hearing, etc.," and I did that for this reason; that the effect on the hearing becomes more serious so far as the child is concerned than the effect on the speech.

Conservation of natural resources is much in the public mind at this time; conservation of timber, of coal, of agricultural products, etc., and this is of great importance, but a movement of greater importance, the conservation of children, has received not only no encouragement from our law makers, but every movement along this line has met with opposition.

In infancy and early childhood we have a large mortality, a needless loss of life from preventable diseases. During the school years there is a great loss of effort from physical defects, many of which are easily remedied. There is loss to the child when the vision is defective, and when the hearing is poor, as he is then unable to comprehend what the teacher is trying to impart. Later there is loss to the commonwealth from the lack of development of these children.

Adenoids, by their effect on the circulation of the brain, produce a mental lethargy, sometimes a stu-

pidity, which prevents that mental activity necessary in acquiring knowledge.

Adenoids are masses of overgrown glands and membranes covering them, located in the upper part of the throat and posterior part of the nose. We have in the body many kinds of tissue, for instance bony tissue to support different structures, muscular tissue for motion, cellular tissue as a filler and for support, glandular tissue which secretes useful substances. Adenoids are composed of glandular tissue similar to the tonsils, consisting of cells supported by a net work of fibers, with blood vessels, nerves, etc. We have here a tonsil, the nasopharyngeal tonsil, which with the two faucial tonsils, just above the back of the tongue and a similar structure at the base of the tongue, the lingual tonsil, constitute a ring of tonsillar tissue called Waldeyer's ring. What affects one part of this ring affects the rest so that if there is enlargement of the faucial tonsils there is probably enlargement of the nasopharyngeal tonsil; adenoids. This is not always the case with adults but is almost invariable with children. This enlargement is due to an increase in the number of cells, the whole tonsil is swollen, it is watery and soft so that it is easily crushed.

Adenoids are produced as a result of repeated attacks of inflammation of the nose and throat. Repeated attacks find the tissues swollen from previous attacks. These inflammatory attacks are the ordinary colds to which all are subject. Each cold increases the swelling until the space at the posterior part of the nose and the upper part of the throat is occluded and the child becomes a mouth-breather, so that mouth breathing indicates adenoids. Mouth breathing may occur only at night, the horizontal

position favoring the swelling of the adenoids. In mouth breathing the air is not properly filtered of dust and germs, warmed, nor moistened, predisposing to lung troubles.

Adenoids are deleterious in that they prevent the proper development of the nose, throat and chest. The normal cavity in the upper part of the throat, behind the nose, gives the voice a pleasing resonance, which is altered by obstructions in the nose and post-nasal space. We speak of these as "speaking thru the nose" when the opposite condition prevails. The proper development of the voice, requires that these cavities should be of normal shape and size. In the period of growth the bones are comparatively soft and yield to long continued pressure which may be produced by the difference in the air pressure in the mouth and the nose in mouth-breathers. The hard palate becomes arched upwards lessening the cavity of the nose. The space becomes lessened both vertically and latterly.

The most serious result of adenoids is on the ears. As the growth enlarges it encroaches on the opening of the Eustachian tube which connects the middle ear with the nasal cavity. This tube serves to drain and ventilate the middle ear. The pressure and swelling interferes with this function. The inflammation often travels up the Eustachian tube and we have an inflammation of the middle ear with a discharge thru the external ear, so that treatment of almost all ear troubles is thru the nose and throat. Deafness of the aged is almost invariably due to conditions of the middle ear which had their origin in the colds of childhood resulting in a hardening of the membranes of the middle ear. From the above it can be seen that any child with a discharge from the ear probably has adenoids.

The only remedy worth while is surgical. Any temporizing with medicines is so much time wasted, for the longer cases go, the less thorough the cure. The adenoids should be entirely removed when there are symptoms connected with the voice, the ear, or breathing. It is true that they will disappear at from fourteen to eighteen but the damage is then done and the alteration of the tissues is permanent. The damage may not show up until later in life for the hardness of hearing in the old is almost never due to any change in the nerve of hearing or the brain but to the condition of the middle ear for which we have so far found no specific remedy. (Applause).

PRESIDENT SILVERNAIL: I regard the invention of the laryngoscope as the greatest blessing, excepting the teacher, of the speaking profession. I could not stand before you today,—I should have had to give up my work years ago if I had not made the acquaintance of a throat specialist. I broke my nose when I was a boy and did not know it until I had become a man, and the results finally showed in such a way that I would not have been able to go on with my teaching if I had not had proper surgical treatment at the hands of a competent throat specialist. So I am glad to have the attention of all the teachers called to this subject.

The business meeting is next in order. We will have the Treasurer's report.

TREASURER'S REPORT. (*Read by Miss Makepeace.*)

JULY 1ST, 1910 TO JUNE 20TH, 1911.

Mr. President and Members:

It is with fear and trembling that your Treasurer submits the following report.

723 notices and 472 letters have been sent out for dues. 118 receipts and 93 personal letters, a

total of 1406. All changes of address, letters returned, resignations, etc., have been promptly reported to the President, Chairman of the Board, Editor of the Official Report and Chairman of Extension.

To many members it has been necessary to send two or three notices and as many personal letters before a response was received. Notices and letters were sent to every member, except to those who so kindly paid (in advance) during the Cleveland meeting. Every delinquent has received at least four communications. Your Treasurer feels that every effort possible has been made to collect dues. But with this effort the records to June 20th show 54 active and 13 associate members delinquent for 1911. 14 active and 7 associate for two years and 17 active for three years. Would recommend that the latter be dropped.

If there are errors in the printed membership list, it is because the membership books were incorrect, many names were found on both active and associate lists and it was impossible to know where they really belonged.

The purchase of a new book was authorized in which all names of members having paid dues the past three years have been recorded.

Resignations have been received from 9 members and 6 letters have been returned.

The following is the financial statement:—

RECEIPTS.

Balance received from former Treasurer	\$ 54.81
Dues to and including June 20th, 1911	282.70
Total	<hr/> 337.51

EXPENDITURES.

R. I. Fulton, postage, etc. (last year)	\$ 10.28
Miss M. R. Moffat, reporting Cleveland meeting	88.20
C. F. Williams & Son, programs, etc.	11.94
The Poultry Journal, blanks, cards, etc.	18.35
Richmond Type Co., letterheads	12.70
Bergman Bros., stationery	41.00
H. A. Williams, Extension work (last year).	71.68
H. C. Thompson, Annual Report.	268.60

Total 522.75

Leaving a balance due the Treasurer of \$185.23.

Respectfully submitted,

ABIGAL FRANKEL,

Treasurer.

PRESIDENT SILVERNAIL: This is Mrs. Frankel's report up to June 20th. What will you do with it?

MR. SMITH: I move it be accepted and placed on file.

MISS ABBOTT: I second the motion.

(Motion duly carried).

MR. SILVERNAIL: We have never had such an efficient Treasurer and we certainly ought to appreciate her services.

Mr. H. A. Williams here moved the appointment of two standing committees, one on Bibliography and one on Biography.

The motion was carried unanimously and the appointment of both committees referred to the President to appoint the members in consultation with Mr. Williams.

Complete texts of the motions will be found in the Appendix.

PRESIDENT SILVERNAIL: We will have the report on Necrology by Mr. George C. Williams.

MR. GEORGE C. WILLIAMS: Your Committee is ob-

liged to report the death of four prominent members of our association during the past year, Mr. George

Riddle, Mr. Stephen G. Bailey, Dr. Francis Russell and Mr. Henry M. Soper. Your Committee was very fortunate in having at hand quite a detailed report concerning all but one of these persons, directly from the hands of those intimately associated or even related to them, namely, the wife of one of the members and the sisters of two others. For the most part your committee has arranged and adapted this information directly within the report.

George Riddle was born in Charleston, Mass., September 22, 1851, and died in Boston, November 26, 1910. His parents were highly cultivated in literature and music. Mr. Riddle's dramatic tendencies were apparent at an early age, when he was taken to the theatre for the first time. The play happened to be "A Midsummer Night's Dream," and child as he was, the poetic beauty of the text made a lasting impression upon him. He little dreamed at the time that this play was destined in his maturer years to be the outlet for his dramatic genius, which would furnish delight and entertainment to thousands from one end of the continent to the other. It was thought by many to be his masterpiece, and it certainly afforded grand scope for the subtlety of his conceptions, and the wonderful compass of his vocal technique.

Mr. Riddle's education was obtained from Charlestown schools, the Chauncy Hall School of Boston, and Harvard University. In all of these schools he received many prizes and medals in the various declamation and reading contests. The theatre, however, was always his first interest, and he declared that Charlotte Cushman, Edwin Forrest, John McCullough and Edwin Booth were the great influences of his youth. His debut on the stage was made on the 24th of December, 1874. He for three years ably

assisted the greatest actors of his day; but in 1877, he was invited by President Eliot to become an instructor in Elocution in Harvard University, which position he accepted and ably filled for a number of years. His several masterly presentations of the Greek Drama at Harvard University and elsewhere brought him into world-wide fame and literally crowned him with laurels.

He was an able and brilliant writer, lecturer, reader and teacher; loved and respected by all who knew him. He had positive genius for making friends, and what is still better, for keeping them. A good name is beyond all price.

Mrs. Stephen G. Hobut, of Chicago, formerly Miss Martha Bailey, of Columbus, O., passed to the Great Beyond last April. She was a favorite pupil of the late lamented Moses True Brown and a graduate of the Boston School of Oratory when that institution was under his presidency. For six years she was an instructor in Expression in Ohio Wesleyan University and director of physical culture for women. She was an active member of this Association up to her marriage eight years ago, but never lost her interest in our work amid the duties of domestic life. As a reader she was highly artistic and as a teacher was unusually inspiring and helpful to her pupils.

Francis Thayer Russell was born in Roxbury, Mass. His father, Prof. William Russell, a native of Glasgow, Scotland, and graduate of that University came to this country in 1819. He was deeply interested in the cause of education, an accomplished linguist and author. His Latin Grammar is taught in many institutions, and he was the author of many other works. He became an elocutionist of wide reputation.

Francis entered Phillips Academy, Andover, but

early displayed marked talent for elocution and so studied for the most part with his father, whom he assisted at the age of 17 in his elocutionary teaching. He entered Trinity College and later turning his thoughts to the Ministry entered the Berkeley Divinity School, Middletown, Ct., for his theological course. He was ordained deacon in 1884 and priest the following year. For nine years he was rector of St. Mark's, New Britain. From there he went to Hobart College, Geneva, where he was professor of Rhetoric and Oratory, from which institution he received later the degree of Doctor of Divinity. Returning to parish work, he became rector of St. Stephen's Church, Ridgefield, Conn., for two years. It was during his rectorship of St. Mark's that Dr. Russell married Miss Mary Huntley Signourney, daughter of Lydia Huntley Signourney, one of the most famous literary women of her day in the State of Connecticut. And in New Britain their three sons Gordon, Huntley and Sigourney (who died in 1880) were born. Mrs. Russell was a true help-meet to her husband in parish work and in the days when her lovable traits of character made her a true "house mother" in their St. Margaret's School. She was sincerely mourned when called away—in 1889.

In 1868, Dr. Russell became assistant rector of Rev. Dr. John L. Clark of St. John's Church, Waterbury, holding that position till 1875, when he resigned to become rector of the newly established diocesan school for girls in that city which position he held for 29 years, and when retiring held the place by the most urgent request of the friends of the school, as rector emeritus and held it to the close of his life.

Through all his years of parochial and school life, Dr. Russell delivered lectures and instructed classes

twenty-one, he became a teacher in the district schools and by this experience was able to provide in the General Theological Seminary, New York, Trinity College, Hartford, Berkeley Divinity School, Hobart College, Geneva, St. Paul's, Concord, N. H., and many other places. He also gave many public readings the proceeds of which were devoted to struggling parishes, and charitable and philanthropical purposes.

As an elocutionist whose rare natural gifts had been skillfully and artistically developed by expert training, Dr. Russell excelled perhaps in his reading of the plays of Shakespeare of which he was a close student.

Dr. Russell was an active member of our Association for a number of years beginning with our second meeting in Chicago. For several years, on account of extreme age and poor health, he was obliged to discontinue active service, and it was our pleasure to number him among our Honorary Members.

Dr. Russell died at St. Petersburg, Fla., on the 15th of February, 1910, after a long and eventful life full of valuable service and helpfulness for all with whom he came in contact.

Henry M. Soper, 1850-1911. Through the death of Mr. Henry M. Soper on April 12th, 1911, the Elocution profession has lost one of its most prominent, able and faithful workers. Mr. Soper was born on a farm near the village of Alden, Ill. The son of a pioneer of the West, his youth held nothing of luxury. But the thirst for knowledge was ever within him and one of his earliest ambitions was to become a great orator. With an enthusiasm that made him disregard all hardships he availed himself of every opportunity for self-improvement. At

himself with the means for carrying out his early resolve to go East for special instruction in his beloved art. In 1877 he returned to Chicago where he established himself as a teacher of Elocution. From the first his plan to found his ideal of a School of Elocution and Oratory began to take shape. He was absolutely without capital and his sole assets were a winning personality, good health, a voice of marvelous richness and power, an almost limitless capacity for hard work, and a cyclonic energy—these, with a firm faith in his mother's God made up his equipment for what was to be a thirty years' struggle. How his efforts were crowned with merited success is known to all.

Mr. Soper was one of the pioneer workers of our Association. He was present at the first meeting of the National Association of Elocutionists held in New York City in 1892, a diligent, though quiet worker; nor did he in the fourteen following years, miss any annual gathering of the Association, for the growth and prosperity of which he was most zealous. He was elected to the Presidency of the Association in 1899 and re-elected in 1901 and, at different times, held every important office in its gift.

Though dead, he still lives in the hearts of hundreds of his former pupils and friends, and wherever they may be at work today he is still repeating his favorite theme: "To God and yourselves be true!"

PRESIDENT SILVERNAIL: You have heard this report. Is there anything to be said by any of these people here—our members on the floor?

MR. HARRIS: I would like to say a word in appreciation of Mr. Russell. In my first experience with the law school, he invited me to join in a camping

trip with him once in the Summer on the shores of Long Island Sound, Conn. He was one of the best men I have ever known. Prof. Russell not only from a professional standpoint but from a personal standpoint ought to be remembered by members of our Association. A most beautiful spirit, a most generous man, a man whom to know was a pleasure and everything that we aspire to in the way of personal character was exemplified in Prof. Russell. He was loved from the first day one knew him until his death, and I thank you for the opportunity of paying this very slight tribute to his memory.

MR. WILLIAMS: I might say that before this organization took shape in the Winter of 1891, I had the honor and pleasure of calling upon this dear good man when he was an inmate of a hospital in the City of New York. He said he would be very glad to render any assistance that he could to the advancement of the cause which we were then considering and he hoped to be able to attend in person our first meeting. He was genial and spoke nothing but words of encouragement and good wishes for the development and the continued prosperity of the cause that was then being advanced. I have never forgotten his words of cheer for the reason that at that time all of the people who were interviewed were not possessed of that gracious spirit and that feeling of generosity and of good-fellowship which should have existed and which does today in larger degree than at that time, the spirit of fellowship among the members of this profession. It gives me great delight to add a word of praise to the memory of a good man.

PRESIDENT SILVERNAIL: Anything else to be said about the report we have heard?

MR. FULTON: I move that this report be accepted and adopted and placed on file for record.

(Motion duly seconded and carried.)

MR. BARBOUR: Might a copy not be sent to the families?

MR. FULTON: That is seconded.

PRESIDENT SILVERNAIL: The motion is stated that the report be adopted and placed on file and that copies be sent to the families of the persons named.

(Unanimously carried.)

PRESIDENT SILVERNAIL: We will hear Mr. George C. Williams, from the Board of Directors.

MR. GEO. C. WILLIAMS: The only recommendations that the Board of Directors have to place before you at this time are in the nature of amendments to the constitutions and by-laws. I might say that these amendments have been discussed among several members during the past year but have not been finally posted to the extent that we could constitutionally vote upon them with the required two-thirds vote. The only way they can be carried this time will be by the unanimous consent of the members assembled here today. The first amendment proposed is an amendment to Article 3, Section 5. This section reads at present: "The fee for active membership shall be \$3.00 for the first year, payable on application for membership, and \$2.00 for each succeeding year." The recommendation is that after the word "year" in the second paragraph, insert: "Dues are payable on or before the 1st day of June of each year. Those elected to membership between April 1st and June 1st shall, upon payment of dues, receive from the Treasurer a receipt to the 2nd of June following. Members in arrears for one year's dues are not entitled to a copy of the official report."

I might say that the purpose for this recommen-

dation is this: that for several years we have been living on the advanced year's dues, the dues coming in at the time of the convention for the succeeding year, and we have been drawing on the future for expenses. Is it your pleasure that these recommendations be read at one time or be acted upon as read?

PRESIDENT SILVERNAIL: I think they had better be read at one time and then we will have action taken upon them one at a time.

MR. GEO. C. WILLIAMS: The second recommendation has to do with Article IV, Section 1. After the word "Treasurer" in the first line, insert the words "and an Auditor" so that this Article will read as follows: "The officers shall be a President, two Vice-Presidents, a Secretary and a Treasurer and an Auditor, elected annually; and twenty-one directors," and so on. Simply the insertion of a new officer.

The third recommendation has to do with Article IV, the addition of a short section which shall read: "The above officers and directors shall constitute a Board of Management which shall transact the business of the Association subject to its direction and make a full report on each meeting." This makes no change whatever; it simply authorizes what we have been doing year after year. It just happens that our constitution has not conveyed the proper direction in this respect.

The fourth recommendation is in line of a substitution in the by-laws to strike out all of the second paragraph and the duties of officers and insert these words: "The other officers shall perform the duties which belong to their respective offices." Perhaps I had better read the other paragraph first on account of the addition of another officer. If this is carried it will only be necessary to

make some change in reference to the duties of officers and a more condensed statement has been prepared for this section. At present it reads: "The Vice-Presidents, first and second, the Secretary and Treasurer, shall attend to those duties which fall to such officers;" Then add this: "The other officers shall perform the duties which belong to their respective offices."

MR. FULTON: In order to bring this before us in a parliamentary way I move the suspension of the rule made for the consideration of this constitutional amendment.

MR. SILVERNAIL: It is moved that the rules be suspended in order to enable us to take up this matter of the amendment of the Constitution.

(Motion duly seconded and carried.)

PRESIDENT SILVERNAIL: We will now listen to the reading of the first amendment. Let us state as President these things have been under consideration for the whole year. The Treasurer, a very efficient executive, discovered that these little inaccuracies sometimes hampered the work and found it would be a very great advantage to have the year end as she has suggested. This is properly of an executive nature. It does not change our period; it simply exacts more efficiency and it has been said that notice has been virtually given but we are not technically authorized to make these changes; by unanimous consent we can make it legal. There should be no cavilling about this. The Board of Directors were unanimous in feeling that these changes ought to be made so you can vote upon this. The first is regarding the end of the year.

MR. GEORGE WILLIAMS: It has to do with Article III, Section 5, after the word "year" in the second paragraph insert: "Dues are payable on or before

the 1st day of June of each year. Those elected to membership between April 1st and June 1st shall upon payment of dues, receive from the Treasurer a receipt to the second of June following. Members in arrears for one year's dues are not entitled to a copy of the official report."

MR. FULTON: I move its adoption.

MR. HARRIS: I second the motion.

PRESIDENT SILVERNAIL: The adoption is moved and seconded upon the amendment as read. Are you ready for the motion?

(Motion unanimously carried)

MR. GEO. C. WILLIAMS: The second amendment has to do with Article IV, Section 1, after the word "Treasurer" insert the word "and an Auditor."

MR. SMITH: I move its adoption.

PRESIDENT SILVERNAIL: The adoption of the amendment is moved.

MR. HARRIS: No remarks at all?

PRESIDENT SILVERNAIL: Remarks are in order.

MR. HARRIS: I was on the Nominating Committee. I just want to suggest that the duties of an auditor in our association should be done in one or two hours at the annual meeting and it does not seem to me proper for us to load our official report with another officer and make a place for somebody we wish to honor, when an auditing committee appointed at the time may audit the accounts and approve of them and that is all there it to it. It seems to me this would fulfill every purpose and will give us one less officer to be written on our letter-heads.

(After somewhat lengthy discussion the motion was withdrawn by Mr. Smith.)

MR. GEO. C. WILLIAMS: The next amendment has

to deal with the by-laws. Add at the end of the second paragraph "The other officers shall perform the duties which belong to their respective offices."

PRESIDENT SILVERNAIL: You have heard the language of the amendment proposed. What is your pleasure?

(Unanimously carried).

PRESIDENT SILVERNAIL: What is your pleasure in regard to this matter of having an auditor?

MR. FULTON: I move that an auditor of accounts be appointed by the President each year at the beginning of the year.

(Motion duly seconded).

PRESIDENT SILVERNAIL: It is moved and seconded that at the beginning of each year an auditor of accounts be appointed by the President. Are you ready for the motion?

(Unanimously carried).

That exhausts the suspension of the rules. No other business can be transacted under that. We will return to our regular exercises and hear the report of the Committee on Resolutions:

MR. FULTON: Mr. President, your Committee on Resolutions beg leave to submit the following report:

REPORT OF THE COMMITTEE ON RESOLUTIONS.

RESOLVED that we, The National Speech Arts Association, assembled in Chattanooga, Tennessee, hereby express our thanks and appreciation for the cordiality and support given by the Chattanooga Speech Arts Society; the Commercial Club for their invitation to a reception on Monday evening; to the Chamber of Commerce for the generous use of the beautiful hall in which we are assembled and the

interest they have shown in our personal comfort; the Young Men's Christian Association for the use of their Roof Garden for evening entertainments; to the Country Club for the freedom of their attractive Club building and grounds; to Mr. John A. Patten for his liberality in giving the association an automobile ride through the historic scenes of Chickamauga Park, Mission Ridge, Fort Oglethorpe, Orchard Knob and the National Cemetery; to Captain H. S. Chamberlain, President of the Board of Trustees of the University of Chattanooga, for the inspiring trip to Lookout Mountain; to Prof. Charles M. Newcomb, our efficient Chairman of the Ways and Means Committee, for his management of even the minutest details contributing to our comfort and enjoyment; to the Rev. J. W. Bachman, Mr. John A. Patten, Dr. John H. Race, and to the Rev. Loring Clark, for their addresses reflecting the true spirit of a Southern welcome; to the singers and musicians who have kindly aided in the evening programs; to the clear, discriminating and helpful reports of our work by those splendid representatives of the American press, the Chattanooga News and the Chattanooga Times, and to the citizens of Chattanooga generally for their cordial manifestation of the far-famed hospitality of the Sunny South.

Respectfully submitted,

Robt. I. Fulton, CHAIRMAN,

Miss Christabel Abbott,

Miss Elsadore Moeller.

(Approved.)

The matter of the time and place of the next convention was taken up and after full discussion it was decided to leave the decision in the hands of

the Board of Directors.†

MR. SILVERNAIL: We are ready for the election of officers. Before the Nominating Committee makes its report I will ask Mr. Smith to act as the judge of elections.

(Mr. Smith takes the Chair).

MR. HARRIS: Mr. Chairman, the Committee report upon nominations for officers for the ensuing year as follows:

For President: Mr. J. P. Silvernail;
First Vice-President: Mr. Livingston Barbour;
Second Vice-President: Mr. George C. Williams;
Secretary: Miss Grace E. Makepeace;
Treasurer: Mrs. George J. Frankel;
Directors: Miss Elizabeth Mansfield Irving,
Miss Daisy Lounsbury,
Elmer W. Smith,
Hannibal A. Williams,
Mrs. Estelle H. Davis,
Henry L. Southwick,
Miss Jessie E. Tharpe.

MR. SMITH: You hear the report of the Committee. What will you do with it.

MR. WILLIAMS: I move the nominating committee's report be accepted.

(Motion seconded and carried).

MR. NEWCOMB: I move ballot be cast for Miss Makepeace for Secretary. (Motion seconded).

Motions were made instructing the Secretary to cast the ballot of the Association for each officer in

†NOTE. After careful investigation by a sub-committee, it was decided by the Committee, designated by the Board for that purpose, to hold the next convention in Minneapolis, Minn. The date fixed being the week beginning June 24, 1912.—[Ed.]

turn all were unanimously elected.

MR. FULTON: In regard to directors, the fact that Mr. Barbour has been elected a Vice-President makes one more vacancy in 1912 and I move that that place be filled by one of the members who is not present, Mr. Southwick to fill that unexpired term, and I wish to nominate from the floor a man who has served us so well and who as Chairman of the Nominating Committee was too modest to allow his name to come before that Committee. I therefore place in nomination as one of the directors serving the full term, Prof. Albert M. Harris, of Vanderbilt University. (Applause).

MR. WILLIAMS: I second the motion.

(Motion carried).

MR. WILLIAMS: I would like to remind the members of the Association that they have the right to act upon the report tendered by this Nominating Committee and that we are in no way as an Association bound to accept their services, and further that the members of the Association have the right and privilege of nominating such persons to fill the positions of Directors as they see fit. I think, Mr. Chairman, that they should not only be reminded of that but that time be offered for the purpose of putting in nomination any person who they think would serve the Association wisely for the ensuing year.

MR. HARRIS: The nominating committee report nominations for directors as follows:

Miss Elizabeth Mansfield Irving, Miss Daisy Lounsbury, Mr. Elmer W. Smith, Mrs. Estelle H. Davis, Albert M. Harris, Miss Jessie E. Tharpe, Mr. Hannibal A. Williams.

MR. BARBOUR: I move the nominations be closed.

(Motion put and carried).

MR. FULTON: Since the nominations are closed I move that the Secretary be instructed to cast the ballot for the first.

MR. SILVERNAIL: It is to be determined who is to take the place of Mr. Barbour. I move that the name of Prof. Southwick be substituted for that of Mr. Barbour for the term to expire in 1912.

MR. SMITH: It is moved that the name of Mr. Southwick be substituted for that of Mr. Barbour. Is that motion seconded?

MR. WILLIAMS: Seconded.

MR. SMITH: The motion is made and seconded that the name of Mr. Southwick be substituted for that of Mr. Barbour.

(Motion duly carried).

MR. FULTON: I move, Mr. Chairman, the Secretary be instructed to cast the ballot for the seven directors named.

MR. SMITH: It is moved the Secretary be instructed to cast the ballot for the seven directors named. Any remarks?

(Motion carried).

MISS MAKEPEACE: The Secretary casts the ballot for Harris, Irving, Lounsbery, Williams, Elmer Smith, Davis, Tharpe and including Prof. Southwick.

MR. SMITH: May I have the pleasure of presenting the gavel to you, Mr. Silvernail? (Prolonged applause).

PRESIDENT SILVERNAIL: It is not necessary that any speech should be made at this time, but in accepting this gavel I take it literally. I have tried hard to get out of it but in accepting it this year I know what it means. I appreciate the responsibility now more than I did a year ago. I bound this gavel after it came into my hands with a symbol of

that occupation which perhaps gives me more pleasure and recreation than any other. It had been broken and was wound with coarse string loosely. I glued it and then wound it with a piece of fish-line. The two ends are invisible; it is an invisible knot. The ties that bind us are invisible but the cord is strong. The first thing I wish to secure in accepting the gavel the second time, is co-operation. Co-operation of the membership present in securing an interest on the part of those absent. If we can get the loyal support and co-operation on the part of all our membership so that they will put themselves, if necessary, to some inconvenience to attend the next session; so that they will all, those whose names are on the list, send their dues promptly to our Treasurer and give us the necessary funds, that will be a great advance in our work and we will be held as compactly together as this fish line binds the glued pieces of this gavel. In addition to that we want every member of the Association to consider himself—especially herself—as a standing committee for the dissemination of our cause, to secure active interest on the part of everyone with whom we personally come in contact. We want to hold our membership; we want to increase our membership. There is in the hands of the Committee on Extension and Credentials, a large list of workers all over the country. We want them with us. I want you to pledge yourselves now to go wherever we go and see the influence of every member of the Association to rekindle the first if any be made. This is a noble band; it is worth while to have come to Chattanooga. We will not soon forget those who have talked to us and who have served us so splendidly. While we desire to increase our numbers, what we need most is loyalty and perse-

verence. I said last year in accepting the gavel that the deck was cleared for action with the sails all set. I predicted progress, and we have made progress. The largeness of this number does not do the majority of things of this Association. Our list of reports and greetings given in the absence of many of our loyal friends speaks their loyalty. If the Directors decide to go down East we hope to have all the West flocking to the rising sun. Wherever we go, I hope that sun may shine brightly and give us a promise of cheer that we all feel here in delightful Chattanooga. The weather is warmer in cities in the North. Where would we have been more comfortable than we have been here in this Southern city? None should be deterred by weather. We should use common sense in anything we wish to do and I want it understood that when I make up my mind to accomplish anything I wish to do, I do it in spite of obstacles that surround it. We may take heart and courage and feel sure that all that has been done in the past has not been wasted.

The motion to adjourn is in order.

(Motion to adjourn made and seconded).

PRESIDENT SILVERNAIL: The Chair declares the Twentieth Annual Convention of the National Speech Arts Association adjourned for one year.

MINUTES***Of the Board of Directors of the National
Speech Arts Association*****TWENTIETH ANNUAL CONVENTION.**

Chattanooga, Tenn.,

Monday, June 26th, 1911.

Meeting of the Board of Directors at 10:00 a. m. Present Chairman Adrian M. Newens, John C. Silvernail, Robt. I. Fulton, Livingston Barbour, George C. Williams, Charles M. Newcomb, Hannibal A. Williams, Daisy Lounsbury, Grace E. Makepeace.

The minutes of the previous meeting were read and approved.

A telegram and letter from the Treasurer, Mrs. George J. Frankel, were read by the Secretary.

Mr. Barbour moved, Mr. Silvernail seconded the motion that the Secretary serve as Treasurer pro tem during the several sessions of the Convention. Carried.

The matter of finances was discussed and Mr. Hannibal A. Williams was empowered to draft his suggestions for further examination and deliberation by the Board of Directors.

The Secretary was ordered to make a memorandum regarding the bill paid by the Chairman of the Ways and Means Committee of 1910.

Moved by Mr. Silvernail, seconded by Mr. George C. Williams that the above bill, when formally presented to the Treasurer, be paid. Carried.

Moved by Mr. Silvernail, seconded by Mr. Fulton, that a Committee of three be appointed, of which the Chairman of the Board be Chairman, to consider suggestions for revision of the Constitution as presented by Mrs. Frankel. Said Committee to report at the next Board Meeting. Carried.

The Chairman named Mr. Fulton and Mr. George C. Williams of said Committee.

Moved by Mr. George C. Williams, seconded by Mr. Fulton that the letter-head form of 1911 be retained, except a special form for the Chairman of the Extension Committee. Carried.

Moved by Mr. Silvernail, seconded by Mr. Fulton, that the Board of Directors sanction the extra expenditure over the Constitutional limit in pursuing the valuable work of the Credential Committee. Carried.

Moved by Mr. Silvernail, seconded by Mr. Barbour, that the Board adjourn to meet at close of morning sessions in the auditorium of the Hamilton National Bank Building. Carried.

Tuesday, June 27th, 1911.

The Board of Directors met at 12:00 Noon. Present, Chairman Newens, Mr. Newcomb, Mr. Barbour, Mr. George C. Williams, Mr. Fulton, Mr. Hannibal A. Williams, Miss Daisy Lounsbery, Mr. Silvernail and Miss Makepeace.

The minutes of the preceding meeting were read and approved.

Mr. Williams read suggestions from the pen of Mrs. Frankel for revision of Constitution and By-Laws.

Mr. Silvernail moved each section be separately considered. Seconded by Mr. Fulton. Carried.

Mr. Silvernail moved, Mr. George C. Williams seconded, the revision of Art. 3, Section V. to read: "MEMBERSHIP FEE.—The fee for active membership shall be \$3.00 for the first year, payable on application for mem-

bership, and \$2.00 for each succeeding year. The fee for associate membership shall be \$2.00 for the first and for each succeeding year. Dues are payable on or before the first day of June of each year. Those elected to membership between April 1st and June 1st shall, upon payment of dues, receive from the Treasurer a receipt to the second June following.

"Members in arrears for one year's dues are NOT entitled to a copy of the Official Report."

Carried and ordered posted per Art. VIII of the Constitution.

Mr. Fulton moved, Miss Lounsbery seconded, the revision of Art IV., Sec. I to read:

"The officers shall be a President, two Vice-Presidents, a Recording and Corresponding Secretary, a Treasurer, and an Auditor, elected annually; etc., etc."

Carried and ordered posted as per Art. VIII of the Constitution.

Mr. Silvernail moved, Mr. Barbour seconded, the revision of Art. IV by the addition of Sec. III, namely, "The above officers and directors shall constitute a Board of Management which shall transact the business of the association subject to its direction and make a full report at each Annual Meeting."

Carried and ordered posted as per Art. VIII of the Constitution.

Mr. George C. Williams moved, Mr. Hannibal A. Williams seconded, the revision of By-Laws to strike out paragraph two in Duties of Officers and substitute:

"All other officers shall perform the duties usually belonging to their respective offices."

Carried and ordered posted as per Art. VIII of the Constitution.

Mr. Fulton moved, Mr. Silvernail seconded, a vote of thanks be extended Mrs. Frankel for her interest in the welfare of the Association. Carried and the Secretary ordered to convey such appreciation in writing to Mrs. Frankel.

Mr. Hannibal A. Williams presented a list of applications for membership.

Mr. George C. Williams moved, seconded by Mr. Fulton, that the names be registered and the new members be elected to membership. Carried.

Adjourned.

Wednesday, June 28th, 1911.

The Board of Directors met at 12:00 Noon. Owing to the forced absence of Mr. Newens, Mr. George C. Williams served as Chairman pro-tem.

Present Mr. Fulton, Miss Lounsbery, Mr. Hannibal A. Williams, Mr. Silvernail, Mr. Hughes, Mr. Barbour, Mr. Newcomb, Miss Makepeace.

Mr. Fulton moved, Mr. Barbour seconded, the appointment by the chair of an Auditing Committee of two members. Carried.

Miss Lounsbery and Mr. Hughes were selected.

Mr. Silvernail moved, Mr. Barbour seconded, the appointment of a Biographical Committee of which Mr. George C. Williams should be chairman with power to select his own committee. Carried.

Moved by Mr. Silvernail, seconded by Mr. Hughes that the report of the Chairman of the Extension and Credentials Committee be made a special order of business to be presented at the regular session of the Association during the following morning's programme. Carried.

Mr. Silvernail moved, Mr. Fulton seconded, the appointment of Mr. George C. Williams and Mr. Hannibal A. Williams as Necrology Committee. Carried.

Mr. Fulton moved, Mr. Barbour seconded, the appointment of Mr. Charles M. Newcomb, Chairman of the Press Committee with power to name his own committee. Carried.

Mr. Fulton moved, seconded by Mr. Silvernail, that the Necrology Committee be a Standing Committee with Mr. Hannibal Williams its Chairman. Carried.

Adjourned.

Thursday, June 29th, 1911.

The Board of Directors met at 12:30 Noon. Present: Mr. George C. Williams, Chairman pro-tem; Miss Lounsbury, Mr. Newcomb, Mr. Barbour, Mr. Hughes, Mr. Silvernail, Miss Makepeace, Mr. Hannibal A. Williams, Mr. Fulton.

The minutes of the preceding meeting were read and approved.

Moved by Mr. Fulton, seconded by Mr. Barbour, that Mr. Hannibal A. Williams prepare a circular containing his plan for the increase of membership. Carried.

Owing to the lateness of the hour a hurried motion to adjourn was carried.

Friday, June 30th, 1911.

At 12:00 noon, a meeting of the new Board of Directors was called to order by Mr. George C. Williams, who asked Mr. Silvernail to take the chair during his absence.

The minutes of the preceding meeting were read and approved.

It was moved by Mr. Barbour, seconded by Mr. Hughes that Mr. Newens be chosen to serve as Chairman of the Board of Directors. Carried.

Mr. Hannibal A. Williams presented his plan as directed at the last Board Meeting.

After deliberation Mr. Harris moved, Mr. Hughes seconded, a motion which empowered Mr. H. A. Williams to

draw up his several suggestions in form for signatures, that such copy be made and forwarded to the Secretary, whose duty it be to forward separate copies to absent members and officers. Carried.

Mr. Harris moved, seconded by Mr. Hughes that a Committee consisting of John T. Silvernail, Mr. Fulton, Mr. Newens, Mrs. Frankel, and Miss Makepeace be chosen to make choice of location for the 1912 Convention of the N. S. A. Association. Carried.

Mr. Fulton moved, seconded by Mr. Barbour, that Mr. Newcomb be made Editor of the 1911 Annual Convention Proceedings. Carried. After a brief intermission, business was resumed. Present: Mr. George C. Williams, Mr. Newcomb, Mr. Fulton, Mr. Harris, Mr. Silvernail, Mr. Barbour, Mr. Hughes, Miss Tharp, Mr. Smith, Miss Lounsbury, Miss Makepeace, Mr. Hannibal A. Williams.

Mr. H. A. Williams moved, seconded by Mr. Barbour, that the Editor be instructed to insert in the report the place of meeting and date of same for 1912. Carried.

Moved by Mr. Fulton, seconded by Mr. Harris, that Report of the Custodian of Reports be printed in form of a statement showing Date, Place and fact that copies may be had at One Dollar each except for the Philadelphia issue which is held at Two Dollars the copy. Carried.

Moved by Mr. H. A. Williams, seconded by Mr. Fulton, that the Custodian's name and address appear with above announcement. Carried.

The Chairmen of the various committees were then selected and committees chosen by them as follows:

LITERARY COMMITTEE.

THOMAS C. TRUEBLOOD, Chairman.....	Ann Arbor, Mich.
ADRIAN M. NEWENS.....	Chicago, Ill.
ESTELLE DAVIS.....	New York, N. Y.
DAISY E. LOUNSBURY.....	Fulton, N. Y.
ALBERT MASON HARRIS.....	Nashville, Tenn.
BELLE WATSON MELVILLE.....	Oak Park, Ill.
CHARLES M. NEWCOMB.....	Chattanooga, Tenn.

COMMITTEE ON WAYS AND MEANS.

ROBERT I. FULTON, Chairman.....Delaware, Ohio.
J. WOODMAN BABBITT.....Newark, N. J.
JOHN RUMMELL.....Buffalo, N. Y.
ELIZABETH R. WALTON.....Washington, D. C.
ANNA P. TUCKER.....Cleveland, Ohio
HENRY GAINES HAWN.....New York, N. Y.
JOHN J. HUGHES.....Bloomfield, N. J.

COMMITTEE ON CREDENTIALS AND EXTENSION.

ELMER W. SMITH, Chairman.....Hamilton, N. Y.
HANNIBAL A. WILLIAMS.....Cambridge, N. Y.
R. E. PATTISON KLINE.....Chicago, Ill.
ELIZABETH MANSFIELD IRVING.....Toledo, Ohio
JENNIE MANNHEIMER.....Cincinnati, Ohio
HENRY L. SOUTHWICK.....Boston, Mass.
JESSIE E. THARP.....New Orleans, La.

The Treasurer Pro-Tem reported \$153.20 in the Treasury.

Adjourned.

Appendix

(Copies of Blanks used in Standardization Conference.)
College.

PUBLIC SPEAKING CONFERENCE

President

Erastus Palmer

College of the City of New York

Secretary

Frederick A. Child

University of Penn.

Committee on Oral English Requirement for College Entrance

Mrs. Estelle H. Davis

College of New Rochelle

Chairman, Elmer W. Smith

Colgate University

Miss Azubah J. Latham

Teachers' College,

Algernon De V. Tassin

Columbia University

John W. Wetzel

Yale University

Henry W. Smith,

Princeton Theological Seminary

The Committee on Oral English is seeking information about the Oral English requirements in schools and colleges. Your co-operation in filling out this blank will be a valuable service to the cause of education. A copy of the report resulting from this investigation will be sent every teacher replying.

If this blank does not fall into the hands of the teacher of Oral English or Public Speaking, kindly put it in the proper hands. If there is no such teacher in your college, will YOU fill out as much of the blank as possible and return it to the undersigned?

NOTE—Without funds to carry on its canvas, the committee on Oral English is greatly indebted to HINDS, NOBLE & ELDRIDGE for the privilege of enclosing this form with its circulars.

ORAL ENGLISH is used in these questions in lieu of the various designations for oral discourse; public speaking, elocution, debate, oratory, etc.

1. Name and address of institution?

2. Names of instructors in Oral English with titles, degrees and special preparation for this work?

3. What courses in Oral English are offered in your College 1st year; 2nd year; 3rd year; 4th year.

4. Which courses are elective? Which allowed full credit? Which allowed partial credit?

5. Total enrollment in your College? Per cent study Oral English in College? Chief defect in preparation in Oral English?

6. What per cent of students have foreign utterance? What is done to correct it?

7. Would you welcome a College entrance requirement in Oral English? If not, why not?

8. If so, would you approve the following method of examination, based on the reading and study of literature required at present:

(a) A narrative involving some development of thought to be handed to the candidate as he enters the room. After time to read it carefully he be required to make an oral paraphrase to the examiner.

(b) The questions on the required reading in the College Entrance Requirement to be answered orally.

(c) Sight reading of an assigned piece of literature.

(d) An extemporaneous exposition from 1 to 3 minutes in length on some assigned topic after half hour of preparation. Suggest changes desired.

(e) Examination in oral work to be marked as follows:

50 per cent for elementary elocution including articulation, vowel sounds, pronunciation.

25 per cent for general grasp of subject and coherence of statement.

25 per cent for vocabulary, grammar, sentence structure and rhetorical principles generally.

Suggest changes desired.

9. Could not each student be adequately examined orally in a maximum of 10 minutes?

10. Would not such a method be a relief to the examining force of your college?

11. In the event of failing on examination should candidates be conditioned or refused entrance?

12. If such a plan were adopted should it be applied to Arts and Science students alike? If not give reasons.

13. What chance of securing such requirement for your institution?

14. Do you consider the following course adequate for College entrance?

1st year—Elementary Elocution, including Phonetics, Voice Culture, etc. 1 hour through year.

2nd year—Declamations and Recitations. 1 hour through year.

3rd year—Debates or Oral Themes. 1 hour through year.

4th year—Orations, Dissertations or Dramatics. 1 hour through year. Suggest changes desired.

15. Could courses in Colleges and Professional Schools be standardized on the following minimum basis?

1. One year of Fundamentals of Elocution and Practice in Declamation. 1 hour.

2. One year of Extemporaneous speech. 3 hours.

3. One year of Debates. 3 hours.

4. One year of Orations (original.) 1 hour. Suggest changes desired.

16. How many hours per week are required of each instructor? (a) with classes? (b) with individuals?

17. How does this compare with time required of other instructors

18. Do your instructors generally require accuracy of speech and distinctness of utterance?

19. Do you, generally speaking, use question or topical method of recitation? Student standing or sitting?

20. What proportion of your students have a foreign utterance?

21. What is done to correct it?

Kindly enclose the leaves from your catalogue containing statement of Oral English courses, or, if you prefer, a complete catalogue.

Name and Address.

School

1. Name and address of School?

2. No. of High or Normal School pupils. No. of teachers?

3. What proportion of pupils study Oral English in any form?

4. Is there a department of Oral English?
5. Names of Oral English instructors with titles and degrees?
6. What special preparations have instructors had for this work?
7. If this work is done by teachers in other departments (a) how many participate? (b) what proportion of their time do they give to Oral English?
8. Courses in Oral English. 1st, 2nd, 3rd, 4th years. Hours per week? No. of weeks? Size of classes
9. How much time is given to the study of (a) Phonetics? (b) Expression? (c) Breathing and Voice Culture? (d) Gesture?
10. Which courses in Oral English are required for graduation?
11. How much time is given to written English in your school?
12. Has oral composition in addition to written composition been tried in your school? If so, with what results?

What kind of exercises?

13. If not, do you think any of the time could be given to Oral English with better results? If so, how much?
14. Would you welcome an Oral English requirement for college entrance If not, why not?
15. If so, would you approve this plan of examination based on the reading and study of literature required at present?

(a) A narrative involving some development of thought to be handed to the candidate as he enters the room. After time to read it carefully he be required to make an oral paraphrase to the examiner.

(b) The questions on the required reading in the College Entrance Requirement to be answered orally.

(c) Sight reading of an assigned piece of literature.

(d) An extemporaneous exposition from 1 to 3 minutes in length on some assigned topic after half hour of preparation. Suggest changes desired.

(e) Examination in oral work to be marked as follows:

50 per cent for elementary elocution, including articulation, vowel sounds, pronunciation.

25 per cent for general grasp of subject and coherence of re-statement.

25 per cent for vocabulary, grammar, sentence structure, and rhetorical principles generally. Suggest changes desired.

16. Could you approve the following course for High School graduation and Normal or College entrance?

1st year—Phonetics (with practice in reading). 1 hour through year.

2nd year—Declamations and Recitations. 1 hour through year.

3rd year—Debates, Dissertations or Dramatics. 1 hour through year.

4th year—Dissertations or Orations. 1 hour through year.

Suggest changes desired.

17. Are the conditions in your school favorable to the cultivation of good oral expression? Specify.

18. Are the other departments so conducted as to assist the development of good oral expression? Specify.

19. How many hours of teaching per day required of Oral English teachers (a) in classes? (b) with individuals?

20. How does total compare with what is required of other teachers?

21. Should Oral English teacher teach Oral English exclusively?

22. Is compensation of Oral English teacher higher or lower than that of other teachers? How much?

23. Is the work of the Oral English teacher unduly burdensome?

24. If results are not satisfactory, why not?

25. What proportion of your students have a foreign utterance? What is done to correct it?
Name and address.

In the name of the Public Speaking Conference, and the cause of Oral English generally, we are greatly obliged for your patient and generous compliance with our request.

Sept. 4, 1911.

ELMER W. SMITH,

Hamilton, N. Y.

REPORT OF CUSTODIAN OF REPORTS.

Date	Place
1892	New York
1893	Chicago
1894	Philadelphia
1895	Boston
1896	Detroit
1897	New York
1898	Cincinnati
1899	Chautauqua
1900	St. Louis
1901	Buffalo
1902	Chicago
1903	Denver
1904	New York
1905	Washington
1906	Chautauqua
1907	Toledo
1908	Oak Park, Ill.
1909	Asbury Park, N. J.
1910	Cleveland

Copy of any one edition ONE DOLLAR except Philadelphia Annual which is TWO DOLLARS the copy.

Any information regarding the reports will be cheerfully given by the Custodian.

Prof. Thomas C. Trueblood,
Dean of Oratory,
University of Michigan,
Ann Arbor, Mich.

BIBLIOGRAPHY COMMITTEE.

Proposed in Open Convention Friday A. M. June 30th, 1911.

BY MR. HANNIBAL A. WILLIAMS:

I move the election of a standing committee of seven

persons, to serve five years, to be known as the Bibliography Committee, whose duty it shall be to prepare each year, as large a list as possible, of standard works upon any or all branches of The Speech Arts, rendering a report to the association on the first day of each annual convention.

The first three persons named on this committee shall serve for five years, the fourth for four years, and the fifth for three years, the sixth for two years, and the seventh for one year. One person shall be elected or appointed annually, to serve for five years on this committee.

The committee's report after its acceptance by the association, shall be open to discussion, after which, with or without modification, it shall be ordered a part of the printed annual report.

The list of works named by the committee shall contain, as far as possible, the title, date of publication, name of author, number of pages, size of pages, kind of binding, price per volume, and publishers, together with any other brief or general information the committee may think wise to submit.

The motion was carried. It was moved and seconded, that the committee be named by the president. The following-named committee was appointed:

Miss Cora Marsland, State Normal School, Emporia, Kan.

Mr. E. M. Booth, 921 Fullerton Ave., Chicago, Ill.

Mr. Hannibal Williams, 61 S. Union St., Cambridge, N. Y.

Mr. John R. Scott, Univ. of Mo., Columbia, Mo.

Prof. Lee Emerson Bassett, Leland Stanford Jr. Univ., Palo Alto, Calif.

Mrs. Lily Wood Morse, 177 West 58th St., New York City.

Mrs. Katherine Oliver McCoy, Kenton, Ohio.

BIOGRAPHICAL COMMITTEE.

Proposed in Open Convention Friday A. M. July 30th, 1911.

BY MR. HANNIBAL A. WILLIAMS:

I move the election of a standing Biographical Committee, of seven persons to serve five years, whose duty it shall be to prepare reviews of persons who have achieved distinction in the Speech Arts, and whose labors have been of permanent value to the members of our

profession; and render a report to the association on the first day of each annual convention. The first three named on this committee shall serve for five years, the fourth for four years, the fifth for three years, the sixth for two years, and the seventh for one year. One person shall be elected or appointed annually, to serve five years on this committee. Said reviews after acceptance by the association, having been submitted for discussion, shall be, with or without modification, ordered printed in the annual proceedings of the association.

If this motion prevails, and such a committee be elected, I would move further, that it is the wish of this convention that the committee prepare reviews of two or more of the following named, distinguished members of our profession; Alexander Melville Bell, D. C., James E. Murdoch, O.; Rev. Francis T. Russell, Conn.; Henry M. Soper, Ill.; William E. Chamberlain, O.; John W. Churchill, N. H.; Dr. John C. Zachos, N. Y. City; Rev. William R. Alger, Mass.; Mr. George Riddle, Mass.

The space allotted for these reviews each year to be not more than ten, nor less than five pages of eight point type. The reviews to be signed by the person or persons preparing same.

Both motions were carried and the president was instructed to appoint the committee, after conferring with the mover, Mr. Williams. The following named committee was appointed:

Prof. Albert Mason Harris, Vanderbilt Univ., Nashville, Tennessee.

Mrs. Rachel H. Shoemaker, National School of Oratory, Philadelphia, Pa.

Mr. Frank F. Mackay, Care of Berkeley Lyceum, East 44th St., New York City.

Mrs. Edna Chaffee Noble, Detroit Training School, Detroit, Mich.

Dr. Robert L. Cumnock, Northwestern University, Evanston, Ill.

Mr. Edward P. Perry, Perry School of Oratory, St. Louis, Mo.

Mr. John T. Marshman, Ohio Wesleyan Univ., Delaware, Ohio.

FINANCIAL REPORT.**Ways and Means Committee—Chattanooga Convention****Charles M. Newcomb, Chairman.****RECEIPTS.**

Mr. John A. Patten	\$25.00
Capt. H. S. Chamberlain	5.00
Advertising (Q. & C.)	10.00
EVENING RECITALS	253.76
TOTAL	\$293.76

EXPENDITURES.

Y. M. C. A. Roof Garden for Recitals	\$27.60
Postage on Circulars, etc.	16.40
Express	1.60
Trip to Lookout Mountain	9.00
Trip to Chickamauga Park	25.00
Golf and Country Club, Reception	9.00
Stenographers Bill for Report	90.00
Printing (3200 circular letters, 500 envelopes, 500 circulars, 500 multigraph letters, 250 in- vitations, 500 tickets, 100 badges, 1,000 con- vention programs)	54.60
TOTAL	\$233.20

RECEIPTS	\$293.76
EXPENDITURES	233.20
BALANCE	\$ 60.56

LIST OF MEMBERS

Arranged Alphabetically under three heads: Honorary,
Active and Associate Members.

HONORARY MEMBERS.

- *Alger, Rev. Williams Rounseville, Boston, Mass.
- *Bell, Dr. Alexander Melville, Washington, D. C.
- *Brown, Prof. Moses True, Sandusky, O.
- *Emerson, Dr. Charles Wesley, Willis, Mass.
- Mackey, Mr. Frank T., New York, N. Y.
- *Murdoch, Mr. James E., Cincinnati, Ohio.
- Ross, Prof. William T., San Francisco, Cal.
- Russell, Rev. Francis T., Grand Rapids, Mich.
- *Zachos, Dr. John C., New York, N. Y.

*Deceased.

ACTIVE MEMBERS.

A

- Abbott, Miss Christabel, State Normal School, Geneseo, N. Y.
- Abbott, Mr. Frederick, State Normal School, Warrensburg, Mo.
- Abernathy, Miss Mary E., 453 North 67th St., Chicago, Ill.
- Adams, Mr. J. Q., 305 Grant Ave., Alma, Mich.
- Alderdyce, Mrs. Emylia Z., 2133 Lawrence Ave., Toledo, Ohio.
- Aldrich, Miss Laura E., 3414 Burch Ave., Hyde Park, Cincinnati, Ohio.
- Aull, Miss Marguerite, % University of Chattanooga, Chattanooga, Tennessee.

B

Babbitt, Mr. J. W., 21 Broom Hall, Princeton, N. J.

Bailey, Mrs. Ida W., Traverse City, Mich.

Baker, Mrs. Bertha Kunz, Hamilton Park, New Brighton, N. J.

Barbour, Mr. Livingston, Rutgers College, New Brunswick, N. J.

Bayman, Mrs. Shreve, 860 Oakwood Ave., Toledo, Ohio.

Beardsley, Miss Minnie E., Ashtabula, Ohio.

Beckwith, Mr. J. T. B. Baylor University, Waco, Texas.

Blanks, Mr. A. F., Delaware, Ohio.

Blood, Miss Mary A., Steinway Bldg., Chicago, Ill.

Booth, Prof. E. M., 921 Fullerton Ave., Chicago, Ill.

Bolt, Mrs. Mildred A., 1191 Jefferson Ave., Detroit, Mich.

Bruot, Miss Marie L., Central High School, Cleveland, Ohio.

Burnham, Mrs. A. G., 123 West Everett St., Dixon, Ill.

Burns, Mrs. Howard, Carrollton, Ill.

Byrams, Miss Mildred A., 40 Morningside Ave. E., New York City.

C

Cain, Miss Augusta, East Chattanooga, Tenn.

Caldwell, Miss Florence M., 611 Fourth St., Ocean City, N. J.

Campbell, Mr. Lawrence, Equitable Bldg., Sidney, New South Wales, Australia.

Carter, Mrs. Frances, 140 West 57th St., New York, N. Y.

Cassell, Mrs. Rebecca Markowitz, 116 South Clover St., Fremont, Ohio.

Chandler, Mr. Wm. Webster, South Manual Training H. S., Philadelphia, Pa.

Clark, Miss Lucie, Russellville, Arkansas.

Chilton, Mrs. Wm. Calvin, Oxford, Miss.

Cochrane, Mr. J. M., 409½ Division St., Northfield, Minn.

Colbrun, Miss Bertha, 176 W. 72nd St., New York, N. Y.

Condit, Miss Emma S., 28 N. Walnut St., East Orange,
N. J.

Cumnock, Mr. Robert L., School of Oratory, Evanston,
Ill.

D

Daly, Miss Agnes B., 606 Highland Park Ave., Chatta-
nooga, Tenn.

Davis, Mrs. Estelle H., 192 Claremont Ave., New York,
N. Y.

Day, Mrs. Janet B., 203 South 3rd St., Janesville, Wis.

Decker, Miss Alice, 226 West 11th St., New York, N. Y.

Dennis, Mr. Wilbur C., Delaware, Ohio.

Dole, Miss Ellen Elizabeth, Haverhill, Mass.

Dunmore, Mrs. Cora Wheeler, 75 Rutger St., Utica,
N. Y.

E

Echert, Miss Adah T., Maumee, Ohio.

Edwards, Mrs. Mabel, Glen Park, Palmer, Colorado.

Eldridge, Mrs. Bertha Pendexter, 405 Columbia Ave.,
Rochester, N. Y.

Elwell, Miss Jean B., 31 E. Church St., Xenia, Ohio.

F

Falconer, Mr. Alfred, 1133 Euclid St., Washington, D. C.

Falkler, Miss Laura E., 315 Franklin St., Cedar Falls, Ia.

Fisher, Mr. Arthur J., 150 Broadway, Quincy, Ill.

Frankel, Mrs. George J., 785 Irving St., Portland, Ore.

Fulton, Mr. Robert Irving, Ohio Wesleyan University,
Delaware, Ohio.

Fry, Mrs. Emma Sheridan, 186 Chrystie St., c-o Educa-
tional Players, New York City.

G

Gammond, Mrs. Minnie Williams, 159 E. 46th St., New
York, N. Y.

Garnes, Mr. John Seman, 724 Lawrence University,
Appleton, Wis.

Gillespie, Mrs. Emma R., 534 Marmion St., Portland,
Oregon.

Goldenburg, Mrs. Grace Delany, Odd Fellows Temple,
Cincinnati, Ohio.

Greffeth, Mrs. E. M., East Orange, N. J.

H

Hagener, Mrs. Aletta Lent, 230 20th St., Toledo, Ohio.

Harter, Mrs. Katherine A., 517 W. 113 St., New York,
N. Y.

Haskell, Mrs. Fanetta Sargent, 5250 Kensington Ave.,
St. Louis, Mo.

Harris, Prof. Albert Mason, Vanderbilt University,
Nashville, Tenn.

Hawkes, Miss Amy R., Cincinnati, Ohio.

Hawn, Mr. Henry Gaines, 444 Claason Ave., Brooklyn,
N. Y.

Hill, Miss Mary T., Somerset, Ky.

Hollister, Mr. R. D. T., 1306 Wells St., Ann Arbor, Mich.

Holt, Mr. Charles M., School of Oratory, 42 Eighth St.,
Minneapolis, Minn.

Houghton, Prof. Harry E., Heidelberg University, Tiffin,
Ohio.

Hughes, Mr. John J., 37 State St., Bloomfield, N. J.

Humphrey, Mr. Albert S., Westport, H. S., Kansas City,
Mo.

Hutchinson, Miss M. C., State Normal School, Ellen-
burg, Washington.

I

Irving, Mrs. Elizabeth Mansfield, 936 Spitzer Bldg.,
Toledo, Ohio.

J

Johnson, Mrs. H. G. (Lillian), The Beacon, Washington,
D. C.

K

Kaske, Miss Elizabeth Moon, Grenada College, Grenada, Miss.

Kellog, Miss Ruth Elise, 340 S. 5th St., Missoula, Montana.

Kenyon, Dr. Elmer S., 34 Washington St., Chicago, Ill.

Kline, Mr. R. E. Pattison, Steinway Hall, Chicago, Ill.

Kunz, Miss Edith, New Brighton, N. Y.

L

Latham, Miss Azubah J., Teachers' College, Columbia University, N. Y.

Lathers, Mr. J. S., Normal School, Ypsilanti, Mich.

Lawrence, Mrs. A. Layne, 1563 East Boulevard, Cleveland, Ohio.

Lee, Miss Odessa, Station B., Chattanooga, Tenn.

Lee, Mrs. R. N., Station B., Chattanooga, Tenn.

Logue, Lionel, care of Nicholson Limited, Perth, Western Australia, via England.

Lounsbery, Miss Daisy E., 408 Rochester St., Fulton, N. Y.

Ludlum, Miss Mary H., Hotel Grandville, St. Louis, Mo.

Lynn, Miss Victoria, Orient, Iowa.

Mac

MacMurray, Mr. Arthur, State Agricultural College, Ames, Iowa.

MacOmer, Miss Esther C., 114 S. Crittenden St., San Jose, Cal.

Mc

McCoy, Mrs. Katherine Oliver, "Gray Gables," Kenton, Ohio.

McIntire, Miss Carrie, 296 Church St., Chillicothe, Ohio.

McIntyre, Mrs. L. P. H., 211 Houston St., Chattanooga, Tenn.

McQuesson, Miss Gertrude I., Plymouth, New Hampshire.

M

Mahan, Miss Pamela, Lexington, Ill.

Makepeace, Miss Grace Emily, 1019 Starkweather Ave., S. W. Cleveland, Ohio.

Manheimer, Miss Jennie, Lyric Theatre Bldg., Cincinnati, Ohio.

Marshman, Prof. J. T., Ohio Wesleyan University, Delaware, Ohio.

Marsland, Miss Cora, Emporia, Kansas.

Martin, Mrs. Nellie B., 1927 Linwood Ave., Toledo, Ohio.

Martin, Mrs. Helen M. Schuster, Walnut Hills, Cincinnati, Ohio.

Melville, Mrs. Belle Watson, Oak Park, Ill.

Miller, Miss Edith Louise, Monmouth, Ill.

Moeller, Miss Elsadore, 345 Albany Ave., Auburndale, Cincinnati, Ohio.

Morse, Mrs. Lillie Wood, 117 W. 58th St., New York, N. Y.

Morgan, Mrs. Christine N., 805 E. Taylor St., Portland, Oregon.

Moses, Mr. Elbert R., Westminster College, New Wilmington, Penn.

N

Neff, Miss Mary S., Metropolitan College, 104 E. Auburn Ave., Cincinnati, Ohio.

Neff, Dr. Silas S., 1730 Chestnut St., Philadelphia, Pa.

Nelke, Miss Miriam, 2135 Sutter St., San Francisco, Cal.

Newcomb, Mr. Charles M., Chattanooga University, Chattanooga, Tenn.

Newens, Mr. Adrian M., Redpath Lyceum Bureau, Cable Bldg., Chicago, Ill.

Nichols, Miss Carrie E., Attica, Ohio.

Noble, Mrs. E. C., Chaffee Hall, 780 Woodward Ave., Detroit, Mich.

Noel, Miss J. Florence, Lexington, Mo.

O

Obendorf, Miss Leonora, 95 79th St., Bay Ridge, Brooklyn, N. Y.

Ostrander, Miss Grace, 2102 Erie St., Toledo, Ohio.

P

Parmalee, Miss Harriet E., Cleveland, Ohio.

Pearce, Miss Iva C., 727 19th St., Rock Island, Ill.

Pearson, Mr. Paul M., Swathmore College, Swathmore,

Perry, Mr. Edward P., Y. M. C. A. Bldg., St. Louis, Mo.

Phelps, Miss Caroline Berry, Raleigh, North Carolina.

Phillips, Mr. Arthur E., Kimball Hall., Chicago, Ill.

Puffer, Mrs. Priscilla G., 76 Gainsboro St., Boston, Mass.

Purdy, Mr. Richard A., 252 W. 84th St., New York, N. Y.

R

Ramsdell, Miss L. R., Newburgh, N. Y.

Reed, Mrs. Frank A., 387 Hubbard Ave., Detroit, Mich.

Ridgeway, Miss Katherine, 26 Park Drive, Brookline, Mass.

Richardson, Miss Dorothy, 308 Naymut St., Menaska, Wisconsin.

Ripot, Miss Adele, 15 Allen St., Buffalo, N. Y.

Risk, Mr. Hazlett James, Amsterdam, N. Y.

Ross, Mr. J. Howlett, 508 Albert St., E. Melbourne, Victoria, Australia.

Rummell, Mr. John, 101 Hamilton St., Buffalo, N. Y.

S

Saunders, Mr. William H., 1407 F St. N. W., Washington, D. C.

Schermer, Miss Frances, 328 N. Washington St., Herkimer, N. Y.

Scott, Mr. J. R., Box 366, Columbia, Mo.

Seebode, Miss Norma, Maxwell Ave., Mt. Auburn, Cincinnati, Ohio.

Shackleton, Miss Deborah E., 80 Garfield Rd., East Cleveland, Ohio.

Shedd, Miss Louise P., 33 Pearl St., Springfield, Mass.

Smith, Prof. Elmer W., Colgate University, Hamilton, N. Y.

Smith, Mrs. Louise Humphrey, 1809 Euclid Ave., Berkeley, California.

Shoemaker, Mr. C. C., 226 S. 11th St., Philadelphia, Pa.

Shoemaker, Mrs. Rachael H., Parkaway Bldg., Philadelphia, Pa.

Snow, Miss Lily Courtney, Hotel Touraine, Spokane, Washington.

Silvernail, Mr. John P., Theological Seminary, Rochester, N. Y.

Southwick, Mr. Henry W., 386 Washington St., Brookline, Mass.

Southwick, Mrs. Jessie E., 386 Washington St., Brookline, Mass.

Stahl, Miss Margaret, 1018 Corghan St., Fremont, Ohio.

T

Taylor, Jessie Rae, 415 Empire Life Bldg., Atlanta, Ga.

Tharp, Miss Jessie E., 1515 Sixth Ave., New Orleans, La.

Tilroe, Mr. H. M., Syracuse, N. Y.

Trueblood, Mr. Thos. C., Ann Arbor, Mich.

Tucker, Mrs. Anna P. Moncure, School of Expression, Cleveland, Ohio.

V

Victor, Mrs. Felix, Boonville, Mo.

W

Walton, Mrs. Elizabeth R., 2005 E. G St., N. W., Washington, D. C.

Watkins, Mr. Dwight E., Galesburg, Ill.

Welsh, Miss Edith, 478 West 159th St., New York, N. Y.

Westheimer, Mrs. Clarice S., Lyric Theatre Bldg., Cincinnati, Ohio.

Wickles, Mr. W. K. Syracuse, N. Y.

Williams, Mr. George C., School of Oratory, Ithaca, N. Y.

Williams, Mr. Hannibal A., 61 South Union St., Cambridge, N. Y.

Williams, Mrs. Hannibal A., 61 South Union St., Cambridge, N. Y.

Winans, Mr. James A., Cornell University, Ithaca, N. Y.

ASSOCIATE MEMBERS.

Adams, Miss Eleanor N., 4214 Hamilton Ave., Cincinnati, Ohio.

Albright, Miss Cora Dykes, 3410 Mapledale, Cleveland, Ohio.

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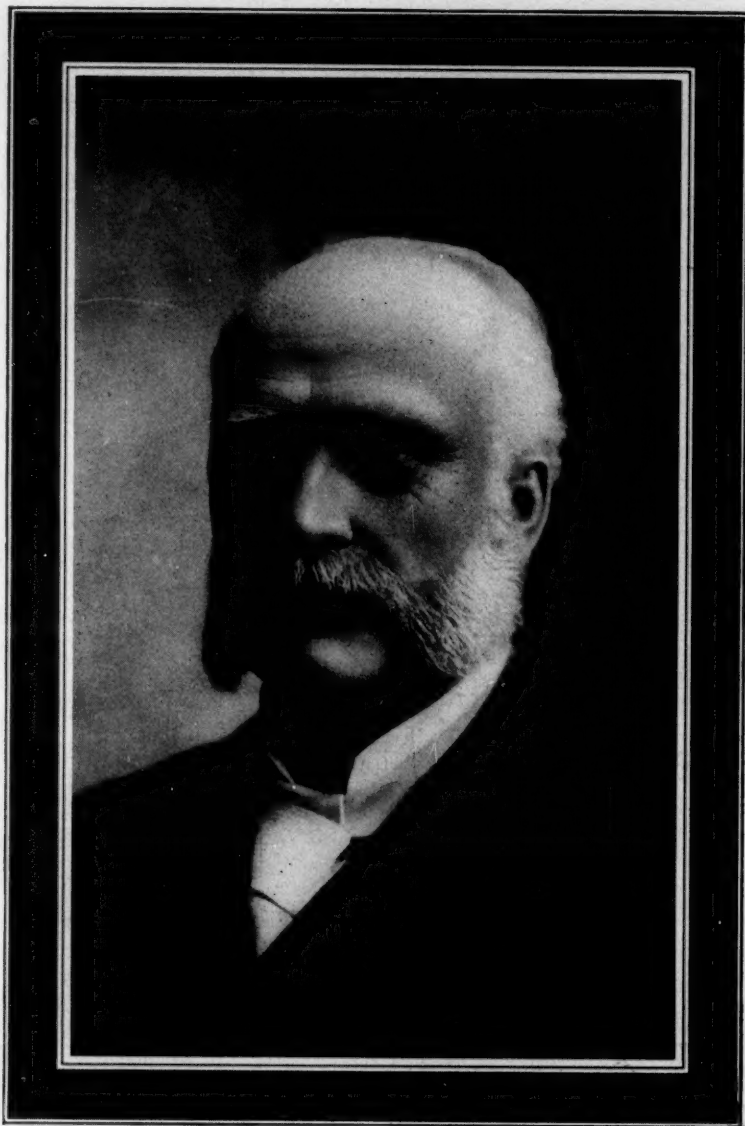
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